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DEMONS, DEVILS & DEATH...

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READ THE STORY BEHIND EVERY SONG

SLIPKNOT

COREY, JIM & CLOWN PRESENT YOUR GUIDE TO WE ARE NOT YOUR KIND

+ ART PRINT!

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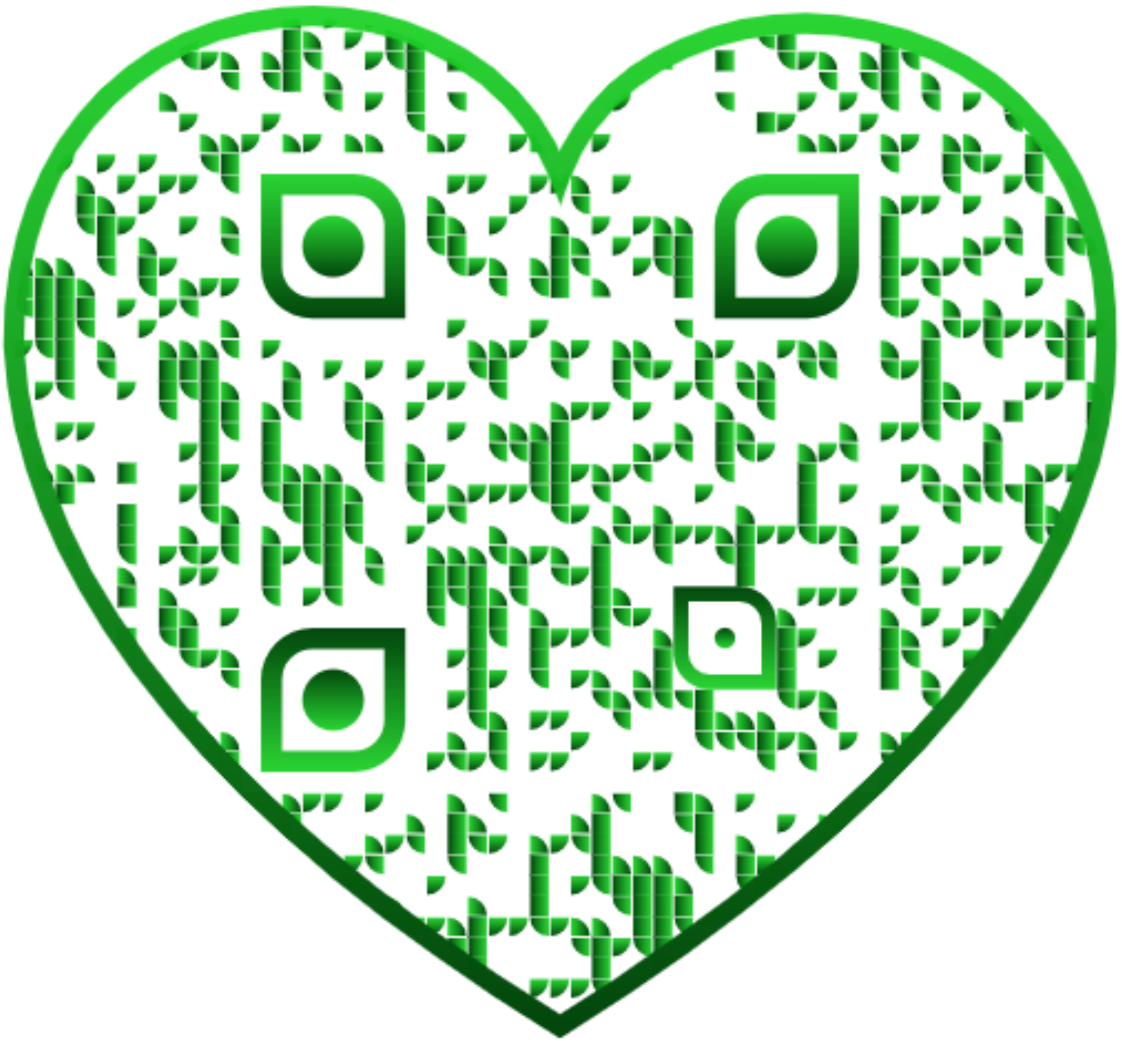

Slipknot

WE ARE NOT YOUR KIND

THE NEW ALBUM

9 AUGUST 2019

CD • CD/TEE BOX • DIGITAL • 2LP

LIMITED EDITION 2LP RED VINYL AVAILABLE FROM HMV AND INDEPENDENT RECORD STORES

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WELCOME

ISSUE K!1785
AUGUST 10, 2019

Well, after a wait that has felt like it has gone on forever (and, man, doesn't it feel like ages ago that Corey Taylor was sat in the K! offices for our In Conversation event talking up music that was "Iowa-levels of heavy"?!), the time is now: this Friday, Slipknot finally unveil We Are Not Your Kind. If you weren't already crawling the walls in anticipation, then Emily Carter's interview with Clown, Corey and Jim Root will certainly tip you over the edge. Clown himself is calling We Are Not Your Kind his band's "masterpiece"; you yourself can be the judge of that soon enough, but to fully understand Slipknot's sixth album, you're going to want to follow them down a rabbit hole that begins on page 24...

WANYK kicks off one hell of a month of releases, with Killswitch Engage and Tool following hot on Slipknot's heels. We've more on the former elsewhere this issue. And as for the latter, well... Enjoy the issue, and I'll see you next week.

SAM COARE, EDITOR *Sam*

SLIPKNOT COREY, CLOWN AND JIM TAKE YOU DEEPER INTO THE WORLD OF WE ARE NOT YOUR KIND THAN EVER BEFORE. AND IT'S A DARK, DARK PLACE...

SUM 41 WHICH SINATRA CLASSIC WOULD DERYCK HAVE SOUNDTRACK HIS FUNERAL?

FEEDER THERE'S NO BRAND-NEW CAR (LET ALONE A JAGUAR), BUT GRANT NICHOLAS HAS STORIES...

KILLSWITCH ENGAGE THE RISE, FALL AND RISE OF JESSE LEACH LAID BARE

THE REGRETTES LYDIA NIGHT AND THE POSITIVE POWER OF BEING A LITTLE WEIRD...

IRON MAIDEN EDDIE AND THE BOYS RAZE PHILADELPHIA TO THE GROUND

COVER PHOTO: JONATHAN WEINER

FACT! AS WELL AS FRONTING KILLING JOKE AND BEING A FULL-TIME LUNATIC, JAZ COLEMAN HAS ALSO WORKED AS A COMPOSER FOR SYMPHONY ORCHESTRAS IN NEW ZEALAND AND PRAGUE

UP CLOSE

FROM RUSSIA WITH LOVE

RAMMSTEIN show support to the LGBTQ+ community in Russia

We've all seen the kind of things that Rammstein get up to onstage. From simulated sex to giant spurting penis cannons, the German titans are seemingly happy to flaunt it all in front of absolutely anybody while they're performing live. But last week they made one of their boldest statements of all… with just a simple kiss. At Moscow's Luzhniki Stadium on July 29, guitarists Paul Landers and Richard Z. Kruspe locked lips by way of protesting Russia's notoriously anti-LGBTQ+ policies. As ever, Rammstein continue to prove that they are one of metal's most fearless and important bands. *K!*

PHOTO: JENS KOCH

Vocalist Brian Burkheiser cleverly avoided the pull quote while onstage

> "PEOPLE ARE GOING TO HAVE TO START ACCEPTING THIS NEW GENRE"
> ERIC VANLERBERGHE

THE BIG STORY

REIGNING SUPREME

Michigan metalcore princes I PREVAIL have made a huge impact on their scene this year. And as the band announce their biggest-ever UK tour, it's clear this story is only just beginning…

Rising metalcore gang I Prevail have just announced a massive 2020 UK headline tour that will see them performing at the biggest rooms they've ever played on our shores.

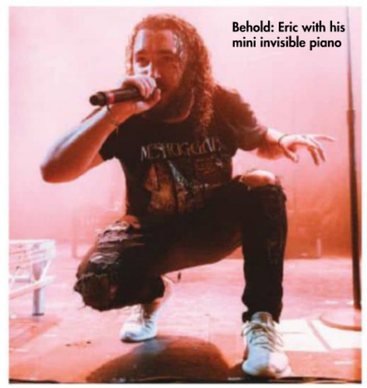
Having made the jump from 500-capacity venues back in 2017 to places that hold over 2,000 by the time this tour rolls around, the band have ridden the wave of success of their acclaimed second album Trauma. We caught up with an ecstatic Eric Vanlerberghe while they were on the road in the States with Issues and Justin Stone, where they're seeing their profile grow almost from show to show…

How does it feel to be coming back to even bigger UK venues, Eric?
"It's surreal! It still hasn't hit me yet, and I'm not sure that it will until we get over there and see these rooms we're going to be playing in. That's usually a, 'Holy shit, this is actually happening' moment! The Electric Ballroom show made me want to come back right away – once we walked offstage I was upset because I knew we had to keep moving, so I'm so excited to be coming back."

Do you feel that you have a special relationship with your UK fans?
"It almost feels like another home for us – and especially in London. I'm thousands of miles away from home, but when you get to the shows and you talk to people and they share stories with us about how they connect to your music, you can't help but feel a connection. It doesn't matter where in the world you are."

You also played Download Festival in June. Was that a real moment for you?
"Yeah, a really muddy moment (*laughs*). I remember making a joke and shouting out, 'Who's seen us before?' then, 'Who's seeing us for the first time?' and then, 'Who's ready for the next band and wants us to hurry up?!' I don't think anybody seriously raised their hand saying they wanted us to hurry, and having all these people stood in the mud still so excited to see us made me feel something that's quite hard to describe. It was great, and surreal."

What should people coming out to these 2020 headline shows expect?
"Anyone who's missed out on seeing us so far will be happy to know we'll be bringing exactly the same energy to the stages, but coming back with more production for these bigger rooms. Basically, just expect to have a great fucking time! We'll be trying to top any show you ever saw us play before, and when we get to March we may well be subbing in a few songs that we have yet to play from Trauma, so it could be your first chance to hear songs we've never played live before."



Behold: Eric with his mini invisible piano

Can you remember the toughest crowd you've ever had to win over?
"It was our second tour – us, Santa Cruz and Amaranthe. Amaranthe's fans tended to be middle-aged adults, and I felt like every time we went out there the whole front row was people wearing DragonForce or Soilwork shirts, and I'd think, 'Yeah, this isn't going to be easy!' But those were the shows I'd end up climbing up the rafters. People would walk away going, 'Okay, I expected them to just come out and play some songs, but they were those crazy motherfuckers hanging off the fucking ceiling!'"

What's the hardest band you've ever had to follow?
"Definitely Wage War. They're just super talented, and all of them are incredible writers and musicians. Watching them every night from the side of the stage very much felt like someone going, 'Yeah, follow *that* buddy!' But we always want to bring out bands that put on an energetic show and that challenge us to be just as good or better."

In all of your years of touring, what's the strangest venue you've ever played?
"It was a skate park in Tampa, Florida, on our first tour. The park itself is outside and then they have what's basically a *garage* with small speakers hanging from the ceiling and with a tiny stage. Then there was this show in Arizona where half the speakers didn't work, and shit-shows like that in the beginning would stress us out – worrying whether we'd be able to put on as good a show for our fans. Nowadays if the kids are coming to the shows we have to find a way to make them memorable, and not just because it was a rinky-dink venue. We want to make it a case of, 'Holy shit, do you remember the time I Prevail played that venue?' – no matter what we're dealing with."

You're arguably the current 'breakthrough' band in your genre. How do you view the scene that you're a part of?
"I feel like a lot of people are saying that rock's dead, and a lot of people are saying it's alive but we need to keep playing the same old songs. I look around and there are more than a handful of bands that are not forgetting their rock or metal roots but they're trying new things, and that's exciting to me. That's exactly what's going to keep this genre alive, and I think by the end of this year and the beginning of next year you're going to see a rise of these hybrid bands. I think it's about time that this new genre emerged, and people are going to have to start accepting that."

Do you aspire to hit even bigger venues when you follow up your March tour?
"Fingers crossed, man. I never want it to stop, and I know everyone in this band has the same mentality: to hustle. It can always get bigger and better, and I'm hoping we'll have a couple more fans every time we come back, and maybe be able to afford to bring bigger bands out with us and bigger production."

Can you see yourselves headlining arenas one day?
"Without sounding too cocky, I hope one day! To do an arena tour – whether it was in the States or overseas – would literally be a dream come true." **K!**

TRAUMA IS OUT NOW VIA FEARLESS. I PREVAIL TOUR THE UK IN MARCH 2020 – SEE THE GIG GUIDE FOR INFO

WORDS: DAN SLESSOR PHOTOS: VINCE SARDONIS

TALKING LOUD

CREATIVITY GIVES YOU PURPOSE

OF MICE & MEN frontman AARON PAULEY believes it's important, if not imperative, that you exercise your creativity, and that doing so can be beneficial to your mental health…

"I was reading something a long time ago that said if you look at humans, we're part of the hunter-gatherer archetype, and part of that involved exercising creativity in the sense of learning how to make fire, build a shelter and about agriculture. We evolved *because* we were creative. But, as we've progressed into a society with greater technology, more and more things are done for us and we consume more than we create, and that causes something of an existential crisis in the modern human being.

"I think when you're in the process of creating something it gives you a sense of purpose. When I go on tour I have a sense of purpose – I'm there to play music and entertain people – but then I get home and decompress and find myself asking, 'Well, what's my purpose now?' I'm sure anybody in any walk of life, from time to time, finds themselves asking that question and staring down that existential crisis. But when you're being creative your purpose is to complete that which you set out to create, and achieving that milestone brings with it a sense of accomplishment. For example, I might sit down at my laptop and say, 'I'm just going to make a cool little 30-second song,' and I'll find an obscure plug-in or a cool synth sound and I'll play around with it for a while. Just completing something like that brings with it the feeling of achieving something, it brings a reward that isn't necessarily monetary but creating something from nothing is satisfying nonetheless, and I don't even necessarily keep everything I create. It also makes me feel like I'm living life, rather than life is happening to me and I'm just experiencing it.

"I suffer from depression and anxiety, and being creative also takes me out of that. I almost feel bad calling it a 'distraction' because it sounds like it devalues the process, but it is, because I'm focused on what I'm building, what I'm putting together. Likewise, if I'm spiralling out of control I can make sounds inspired by what I'm feeling and, through doing that, I feel like I've gotten it out of me. And I should add it doesn't *have* to be music. Be creative in whatever way works for you – doodle, write, paint something, even creatively rearranging your furniture can have benefits! Just do what works for you." ***K!***

"BEING CREATIVE TAKES ME OUT OF MY DEPRESSION AND ANXIETY"
AARON PAULEY

OF MICE & MEN'S NEW ALBUM EARTH AND SKY WILL BE RELEASED ON SEPTEMBER 27 VIA RISE RECORDS. THE BAND PLAY THE UK THIS MONTH – SEE THE GIG GUIDE FOR INFORMATION

WORDS: DAN SLESSOR

INSTANT EXPERT

OUT OF THE DARK

As THE DARKNESS unveil new single ROCK AND ROLL DESERVES TO DIE, the band take us inside their album EASTER IS CANCELLED

1 ROCK AND ROLL… OPENS THE RECORD

"We had a lot of fun coming up with the arrangements," explains drummer Rufus Tiger Taylor. "We tried to push the envelope with it and I think regardless of if you like rock music or not, you can put that song on and your face won't be the same after. It's the start of a really good journey and sets up the album. It's long but I don't think it's indulgent – it's just a big, fuck-off song on the album!"

2 GREAT CARE WAS TAKEN OVER THE ALBUM

"A wise man once told me that writing an album is like trying to carry a drop of water through a desert," frontman Justin Hawkins says. "You can lose sight of why you wanted to make the song or album in the first place. We've somehow managed to protect the raindrop this time and we feel like we've succeeded in getting it from the original 'idea precipitation' and through the desert."

3 IT'S THE BAND'S "PURE UNSULLIED ESSENCE"

"What we present to you this time is an undiluted raindrop fresh from the sky of imagination," Justin continues, adding to this already-brilliant metaphor. "It's the pure unsullied essence of The Darkness. From conception to pressing, we have been in control of it completely and nobody has interfered with it. We're not trying to write singles, we're not trying to write hits."

4 BUT IT WAS AN INTENSE EXPERIENCE

"I honestly thought I was going to die by the end of it and I never, ever wanted to go back into a studio again," guitarist Dan Hawkins admits. "We've spent so much time on these tracks. The whole idea was to have [uninhibited] studio time and take as long as we wanted to realise any idea, take things as far as they need to be taken no matter what the consequences!"

5 THE CONCEPT BEHIND THE ALBUM GOES DEEP

"It's trying to make sense of what it's like to be a musician today, saying that rock'n'roll deserves to die unless we can actually get back to being true to ourselves," bassist Frankie Poullain adds. "I think it's a sad state of affairs when a band like us are the ones who are left to carry the torch and do that."

6 AND THERE'S MORE TO IT THAN THAT…

"It starts as a journey of questioning your role as a musician," Frankie adds, "and then there are heartbreak themes, but it comes back to the love of the guitar. The relationship doesn't last but the love of the musician through the centuries, really."

EASTER IS CANCELLED IS DUE OUT ON OCTOBER 4 VIA COOKING VINYL

PHOTO: SIMON EMMETT

PANDORA BY RAY ZELL

RAYZELL.COM

ACCESS ALL AREAS

MAKE OR BREAK

IDKHOW show their discontent for LA's celebrity culture in the glitzy new video for SOCIAL CLIMB

PHOTOS: MOISES LEMUS

When Kerrang! last caught up with charismatic iDKHOW frontman Dallon Weekes back in June and quizzed him about the lyrical content of a potential new album, he revealed that some of the subject matter will likely be about his "distaste for all things Los Angeles".

"I lived there for eight or nine years and it's just not my kind of town," he explained. "There are things I do like about it, but the entertainment and business culture is not one of them. The way that people treat each other is just not for me. You can expect some of the songs to be about that – I've already written a few, but I got a lot more to say about it."

Before we hear those results in full, this week iDKHOW's new video for Social Climb also takes aim at just that. "It's about my experiences living in LA for almost a decade, orbiting this world of celebrity and money," Dallon elaborates on the entertaining three-minute and 20-second clip, which was filmed in Salt Lake City, Utah at the fancy-looking McCune Mansion. "The parties that must be attended, the behaviours that must be adopted, and just not feeling part of that sphere. It's what it feels like to be alone in a crowded room."

While the experiences that Dallon describes would obviously be pretty damn uncomfortable for most, iDKHOW's interpretation of the matter in Social Climb's ace video – directed by musician/writer/TV producer Christian Jacobs – takes a typically cool and glitzy approach, with the frontman performing alongside touring drummer Ryan Seaman surrounded by strangers on a "mandatory corporate retreat"-type event.

Of course, iDKHOW hit the UK this month for their biggest gigs on our shores yet. Let's hope they don't stumble across these guys at any point while they're here... *K!*

IDKHOW RETURN TO THE UK THIS MONTH – SEE THE GIG GUIDE. SOCIAL CLIMB APPEARS ON THE BAND'S EP 1981 EXTENDED PLAY, WHICH IS AVAILABLE NOW VIA FEARLESS

NEW NOISE

That was the last time Gender Roles would use the cheap optician...

GENDER ROLES

Fun-loving Brighton punks, here to help when you prang out...

When talking to Gender Roles vocalist/guitarist Tom Bennett about his band, the one word that seems to come up most often is 'fun', but then that's hardly surprising given it's one of the best ways to describe that which the trio put out into the world.

"When we first got together I don't think we ever discussed what our actual goal was," he laughs. "It was more a case of having some songs written and wanting to play them live. We just wanted to have some fun because we were looking around and seeing our friends' bands doing it, and we wanted to be a part of that."

> **"WE'RE DEALING WITH ISSUES FROM EVERYWHERE..."**
> TOM BENNETT

But from this seed, something brilliant has grown. Formed in 2015 after Tom and bassist/vocalist Jared Tomkins met drummer Jordan Lilford at a party he was throwing over Brighton Pride weekend, the band quickly set to work writing the garage-y punk songs that would form their first two EPs. That their hometown boasts a fertile DIY scene was definitely a boost, explains Tom. "It made us a lot more confident because we were surrounded by so many friends and artists we looked up to and were playing with quite a lot," and support tours with personal heroes Touché Amoré and PUP soon followed.

Now, with their debut album Prang imminent, Gender Roles are not only releasing it as a very hotly-tipped outfit, lyrically they're heading into more personal, prickly territory than before.

"'Prang' is a word to describe feeling anxious or not sure about something," Tom explains. "You can prang about being stuck in traffic or not having enough money. We're dealing with issues that come from everywhere, at all ages, but that predominantly start at home, and we want you to fill in your own gaps to the stories. It's more that everyone goes through certain things and we can discuss that."

But even with this new outlook to their music, the fun and goofs are still writ large for Gender Roles. "The first album came together so great and the reaction so far has been so good," beams Tom. "We can't wait to do another one!" KI

GENDER ROLES' ALBUM PRANG WILL BE RELEASED ON AUGUST 30 VIA BIG SCARY MONSTERS

GET TO KNOW

Your quick guide to GENDER ROLES...

THEY ARE: Bouncy Brightonian grunge-punkers taking the DIY route and having a good time.
HEAR: Their ace debut album Prang, out August 30 on Big Scary Monsters.
SEE: The sun-soaked video to the bright, summery Hey With Two Whys.
MORE INFO: Facebook.com/genderrolesuk

WORDS: DAN SLESSOR PHOTO: CHIARA GAMBUTO

NOW HEAR THIS

ALEX BAKER from KERRANG! RADIO on all the new music you need to hear right now...

I was sent something recently that took me back a bit. I remembered the first time I heard Killswitch Engage's classic Alive Or Just Breathing, and how it felt like something clicked in my brain. It was heavy with emotion that wasn't just confined to the lyrical content – the riffs and melodies in the music also expressed a lot, and for me, it was the start of metalcore.

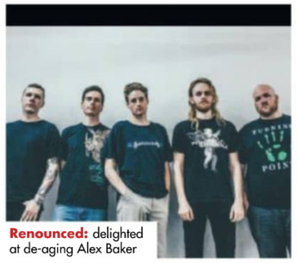
Why am I going on about this? Because Holy Roar records have sent me the new album from **Renounced**, and it made me feel like I was 16 years old again. Sammy Urwin from Employed To Serve plays guitar for them, and tunes like Self Inflicted rage forward with the guttural beauty of Misery Signals and the razor clarity of early Killswitch. Get them in your ears and watch out for their album Beauty Is A Destructive Angel when it lands in late September.

Sticking with the heaviness, this week I've been entirely captivated by the dark black metal onslaught of Glasgow's **Godeater**. Let's face it, most people now accept that our planet is on the brink of total climate collapse, which is a very cheerful thought, but one that does provide an awful lot of inspiration for metal bands looking towards the bleak future. This lot's debut, All Flesh Is Grass, has this seriously heavy topic right at its core. As the double-bass pedals thrash, the symphonic keys ring out and the technical fury of the guitar lines rip through your consciousness, you really can feel the apocalyptic weight of it all. They're sensational – I just wish they weren't so right about it all.

I've always been amazed that nobody has ever really tried to come for Enter Shikari's crown. Perhaps it's because they're so unique that it's impossible to sound anything like them without just being a rip-off. What's fascinating about Thailand-via-London's **Spring. Fall.Sea** is that, yeah, sure, they've got those electronic bits in their tunes, but they've also got a feeling of ethereal enormousness and vocal interplay going on in their sound. They're definitely Shikari-reminiscent, but without actually sounding the same, and I for one think that that's bloody marvellous. Their UK debut EP Time + Tide explores the ever-changing nature of the universe and our place in it. It's a suitably ambitious subject matter for an ambitious sound.

I'll leave you with one more nugget today, Guildford's **Morale**. Whenever I listen to their debut EP, Left For Dead, the same words always come into my mind: soaring grunge. Which isn't so often the case with this sort of fuzzy, lo-fi stuff, but these guys pull it off through vocalist Simon's thought-provoking, emotionally raw lyrics, delivered at full tilt. They're really amazing. Hit them up on their Facebook or Twitter, and hear them basically every week on my show. KI

> **"RENOUNCED MAKE ME FEEL 16 YEARS OLD AGAIN..."**
> ALEX BAKER


Renounced: delighted at de-aging Alex Baker

Morale: demonstrating the evolution of a haircut

Godeater: those light switches behind you are huge, lads...

LISTEN TO ALEX BAKER'S FRESH BLOOD SHOW ON KERRANG! RADIO, EVERY WEDNESDAY NIGHT FROM 10PM

KERRANG! ROCK CHART

SLIPKNOT stay at the top for another week. As it turns out, they *are* our kind, actually...

SLIPKNOT: not good at queueing

	ARTIST	TITLE	
1	SLIPKNOT	SOLWAY FIRTH	↔
2	KNOCKED LOOSE	...AND STILL I WANDER SOUTH	▲
3	STRAY FROM THE PATH	FORTUNE TELLER	▲
4	BLINK-182	DARKSIDE	▲
5	RENOUNCED	SELF INFLICTED	▲
6	TWENTY ONE PILOTS	THE HYPE	NEW
7	KORN	YOU'LL NEVER FIND ME	↔
8	DREAM STATE	PRIMROSE	▼
9	FRANK IERO...	GREAT PARTY	▼
10	THY ART IS MURDER	MAKE AMERICA HATE AGAIN	▼
11	KILLSWITCH ENGAGE	I AM BROKEN TOO	↔
12	OF MICE & MEN	EARTH & SKY	NEW
13	CAR BOMB	SCATTERED SPRITES	NEW
14	PVRIS	DEATH OF ME	▼
15	SUM 41	NEVER THERE	▼
16	THROES	BAD MEAT	▲
17	TENNIS SYSTEM	SHELF LIFE	▼
18	DRAGONFORCE	HIGHWAY TO OBLIVION	NEW
19	BEHEMOTH	SABBATH MATER	▼
20	SKUNK ANANSIE	WHAT YOU DO FOR LOVE	▼

SUBSCRIBE TO THE KERRANG! ROCK CHART ON SPOTIFY

Open your app, hit the search bar, and hover your camera over the following code

LIFE IS HEAVY

BIRTH. SCHOOL. ROCK. DEATH.

Did you know that SUM 41 frontman DERYCK WHIBLEY wanted to be a gangsta rap star? Hip-hop's loss, it seems, has been pop-punk's gain…

THE FIRST SONG THAT I REMEMBER HEARING

PENNY LANE
THE BEATLES (1967)

"The Beatles' music, and especially the Paul McCartney songs, can be quite nursery rhyme-like, so I guess that made them stand out to my young ears. And this song is really accessible and so easy to sing along with. My mom had me when she was 17, so she was still living with her parents and they were all huge Beatles fans. I'm lucky they had such good music taste."

THE SONG THAT REMINDS ME OF MY SCHOOL DAYS

KOKOMO
THE BEACH BOYS (1989)

"This song was a huge hit around the time I was in second grade. I remember at school this one teacher used to play it for us when we'd arrive in the morning as a sort of exercise to wake everyone up. We'd do this little gymnastic, wake-up routine to it."

THE SONG THAT MADE ME WANT TO BE IN A BAND

BREAK ON THROUGH
THE DOORS (1967)

"There are a few, but the song that really pushed me to decide, 'This is what I want to do,' was this. It made me realise there was nothing else in this world for me; that it was going to be music or nothing. I already liked Nirvana and Guns N' Roses, because those bands were big at the time, but The Doors changed something in me. I would have been maybe 11 years old. I was playing guitar at the time, and there was something about Jim Morrison's voice and The Doors' music that really grabbed me. I got so obsessed with them. There was no internet back then obviously, so I was going to my local library to find out anything I could about them."

THE FIRST SONG THAT I PERFORMED IN FRONT OF AN AUDIENCE

UNTITLED
P.Y.H. (1991)

"The first thing I ever did in music was start a rap group – we were called Powerful Young Hustlers! We went by the acronym P.Y.H. and at the time we were really into LL Cool J, Run-DMC and the Beastie Boys. Obviously we didn't have any beats or anything, and it was just my cousin and I, but we would write rap songs and perform them for our family and get $1 for it. We were rapping about witnessing murders because we'd heard that on Ice-T records, but there was no swearing!"

THE SONG THAT SUMS UP MY TEENAGE YEARS

THE BREWS
NOFX (1994)

"Me and the few friends I had in high school were big NOFX fans. This song was kind of our anthem. It's very chanty and catchy, and although we didn't even know what 'the brews' were, it really felt like, 'Well, *we're* the brews!' There were only a few of us, but our little gang of nerds were the only ones who were into punk rock."

THE SONG THAT WAS TOUGHEST TO WRITE

NEVER THERE
SUM 41 (2019)

"It's about how I've never met my father. It's not that it was emotionally difficult to go there, it was more the fact that I didn't want to. I just didn't feel like it. I didn't feel that it was necessary to talk about that subject. The only thing that made me do it was that it was obviously something in my subconscious letting me know that I probably *should* explore it."

THE SONG THAT SOUNDTRACKED MY WILDEST PARTIES

GIRLS, GIRLS, GIRLS
MÖTLEY CRÜE (1987)

"When Fat Lip and In Too Deep took off we were rolling around in a bus, so after every show we'd pull up to strip clubs where the girls would hop on board to hang out, and we would throw on Mötley Crüe. That was always our party starter. The second you throw on Girls, Girls, Girls and that motorbike sound starts up in the intro, everyone knows, 'Oh shit, it's time to party.'"

THE SONG THAT LIFTS ME UP WHEN I'M DOWN

MAMA KIN
AEROSMITH (1973)

"If I'm on tour and I'm tired or bummed out, this helps. There have definitely been ups and downs within the band, and although it's great these days, sometimes it can be tough. When that happens I'd play this song and be like, 'Just remember that this is what you love,' and the instant the guitar starts I'm like, 'I feel like playing rock'n'roll.'"

THE SONG THAT I WISH I HAD WRITTEN

DREAM ON
AEROSMITH (1973)

"There's something about this song. I don't know how many times I've heard it in my life, but I feel like it's the first time I'm hearing it every single time. I still get goose bumps. Something about it makes me feel something that I can't describe. It's perfect."

THE SONG I WOULD LIKE PLAYED AT MY FUNERAL

THAT'S LIFE
FRANK SINATRA (1966)

"I'm a huge fan of Sinatra and his version of this is a classic. It would make so much sense for me. Anyone at my funeral who knows me would say, 'Oh, of course he's chosen this.'"

SUM 41'S LATEST ALBUM ORDER IN DECLINE IS AVAILABLE NOW VIA HOPELESS. CHECK OUT THE BAND'S K! PIT PERFORMANCE ON OUR YOUTUBE NOW

WORDS: DAVID MCLAUGHLIN PHOTO: JENN FIVE

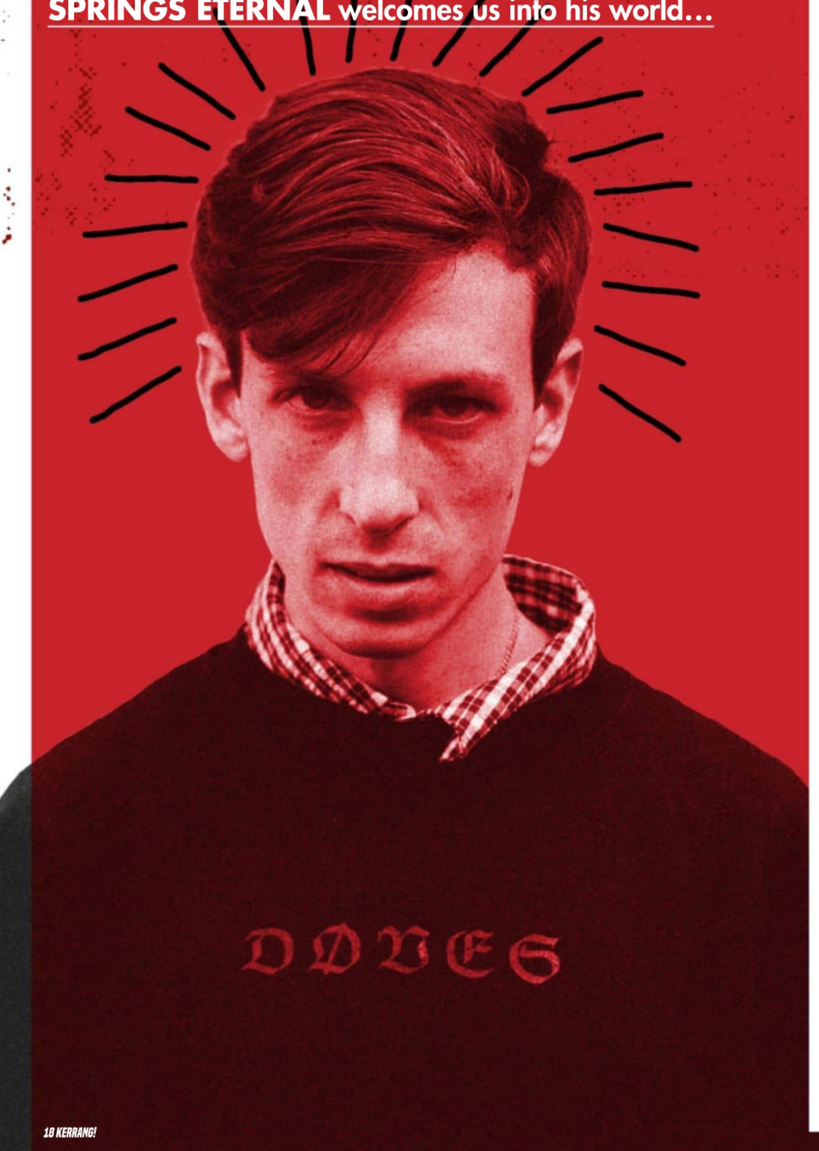
Deryck's home DIY skills left a lot to be desired…

"WHEN YOU HEAR THE MOTORBIKE ON GIRLS, GIRLS, GIRLS, IT'S TIME TO PARTY"
DERYCK WHIBLEY

NO-ONE KNOWS...

"I ONLY OWN TWO RECORDS!"

From a sparse music collection to some unusual reading habits, **ADAM MCILWEE aka WICCA PHASE SPRINGS ETERNAL** welcomes us into his world...



I WATCH A LOT OF INDEPENDENT WRESTLING

"When you're at a lower, independent level, it's the same as people playing underground shows: you're watching people struggle to make a name for themselves, in a strange way. There are times when I've had more of an emotional response from a wrestling match than I have an album."

I WORKED AT A COMIC STORE

"I loved it. It was in Scranton, Pennsylvania, and I had just started college. I've always been into comic books since I was about 12. When I was young it was the X-Men and Batman animated series that got me into it. I was reading so much that I started buying older trade paperbacks. Now I have a ton of comics – I'm constantly buying them."

I DON'T HAVE ANY TATTOOS OR PIERCINGS

"I think that might make me an outlier – all my friends have tattoos and weird haircuts. I'm just so indecisive. There's nothing that I think I would have gotten tattooed two years ago that I would be okay with now, and I just always think about that."

I'VE BEEN READING ABOUT SATURN WORSHIP

"It's Saturn the god, but also, through that, the planet. There are a lot of different schools of thought there. There are some people who think that Saturn is an evil god. Saturn is Cronus, which is the god of time, which people interpret as the god of death. So there are people who think that they're worshipping the planet Saturn in secret as some sort of death worship."

I ONLY OWN TWO RECORDS

"I don't have anything expensive. I'm an idiot. I'll lose everything or destroy it. So I don't have anything too rare. I have, maybe, two vinyl records at home, and one of them is mine (*laughs*). Once I started amassing a large comic book collection I realised I didn't need to be collecting any other physical medium at all, because that was taking up too much room."

I'VE ALWAYS LOOKED UP TO THE MENZINGERS

"When I was young, I was in bands with [members of The Menzingers'] younger brothers, and me and Greg [Barnett, vocalist] were in the same band. But Tom [May], the other singer, his younger brother was drumming for those bands, so we would practise at his house, and I would see Tom and his first band practising there. Tom taught me a lot of stuff on guitar and showed me a lot of music: I first heard Rancid when he played a song at our school talent show."

MY BIGGEST REGRET IS PUTTING MUSIC OUT TOO QUICKLY

"I really wish that I had never released a Wicca Phase song before 2018, because I feel like just now I've figured out what this project is, and there was a lot of trial and error before. It really bums me out that someone might hear [2019 album] Suffer On, and then be like, 'Well, I wonder what his first release sounded like.' And then they go back to the 2012 garbage that I released (*laughs*). "

SUFFER ON IS OUT NOW VIA RUN FOR COVER. WICCA PHASE SPRINGS ETERNAL RETURN TO THE UK IN NOVEMBER – SEE THE GIG GUIDE FOR INFORMATION

WORDS: TOM SHEPHERD

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The only things you need to spend your money on this week…

Just because there's a Devil inside you doesn't mean there can't be this nice Frank Carter shirt on the outside of you.
£20 Internationaldeathcult.com

We're going to file this poster by Munk One for Metallica's 2018 show in Idaho right under 'very weird but very awesome'.
$50 (£41) Shop.invisibleindustries.com

The logo on this HUF baseball cap was designed by American cartoonist Mark Bode, so now your head can be art.
£37.99 Surfdome.com

A person in a marble-print hoodie is a person winning the admiration of their friends and peers.
£151 Wearebraindead.com

Can't wait until Halloween to start dressing spooky? Motionless In White have you covered.
$30 (£25) Miwmerch.com

You've always wanted skeleton hands on your socks and we think you should just admit it (this pair is from No Hours).
£12 Familystoreuk.com

Northlane are on a mission to create the loudest merch of all time and who are we to stop them.
£23 24hundred.net

These Vans Slip-On LX's feature three contrasting camouflage patterns for an extra rugged vibe. Still, maybe don't try taking them out into the wilderness.
£59 Endclothing.com

Santa Cruz has worked out the perfect number of logos to slap on a rucksack and now there's no holding them back.
$49.95 (£41) Nhsfunfactory.com

CALM IS THE CAMPAIGN AGAINST LIVING MISERABLY

We are a movement against suicide, the single biggest killer of men under 45 in the UK. Get support and join the campaign at theCALMzone.net

CAMPAIGN AGAINST LIVING MISERABLY
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YOUR SCENE

Your pics, your art... your lives

WINNER!

EYELESS

"Did a portrait of Corey Taylor that was inspired by the new Slipknot song Solway Firth," says **@thenegativeoneisme**. This rules! And you sure have got the menace of the singer's new mask down. What's more, you've won yourself a Sum 41 bundle for your efforts. Send us an email at **feedback@kerrang.com** to claim it!

DRAW OR BE DRAWN

So **@ImNotOkCosMcr** has directly defied Ash Costello's thoughts on masterpieces and gone and drawn the New Years Day singer anyway. Better hope she doesn't find out.

HOSPITAL FOR SALES

Ever go down your local record store and find out that it's Oli Sykes behind the till? Nah, us neither. But it happened to **@tashx9** and she's got the selfie to prove it.

HEART OF WIRE

Ever wondered how Andy Biersack got so good at writing his black-souled songs? Well **@debbi_elizabeth** looked into and, turns out, he's actually just a robot.

CROSSING A VINE

We're massive fans of **@puddingal4302**'s portrait of Mike Shinoda. Although, it does bring to light that the Linkin Park man maybe doesn't need so many houseplants.

I LIKE IT MUDDY

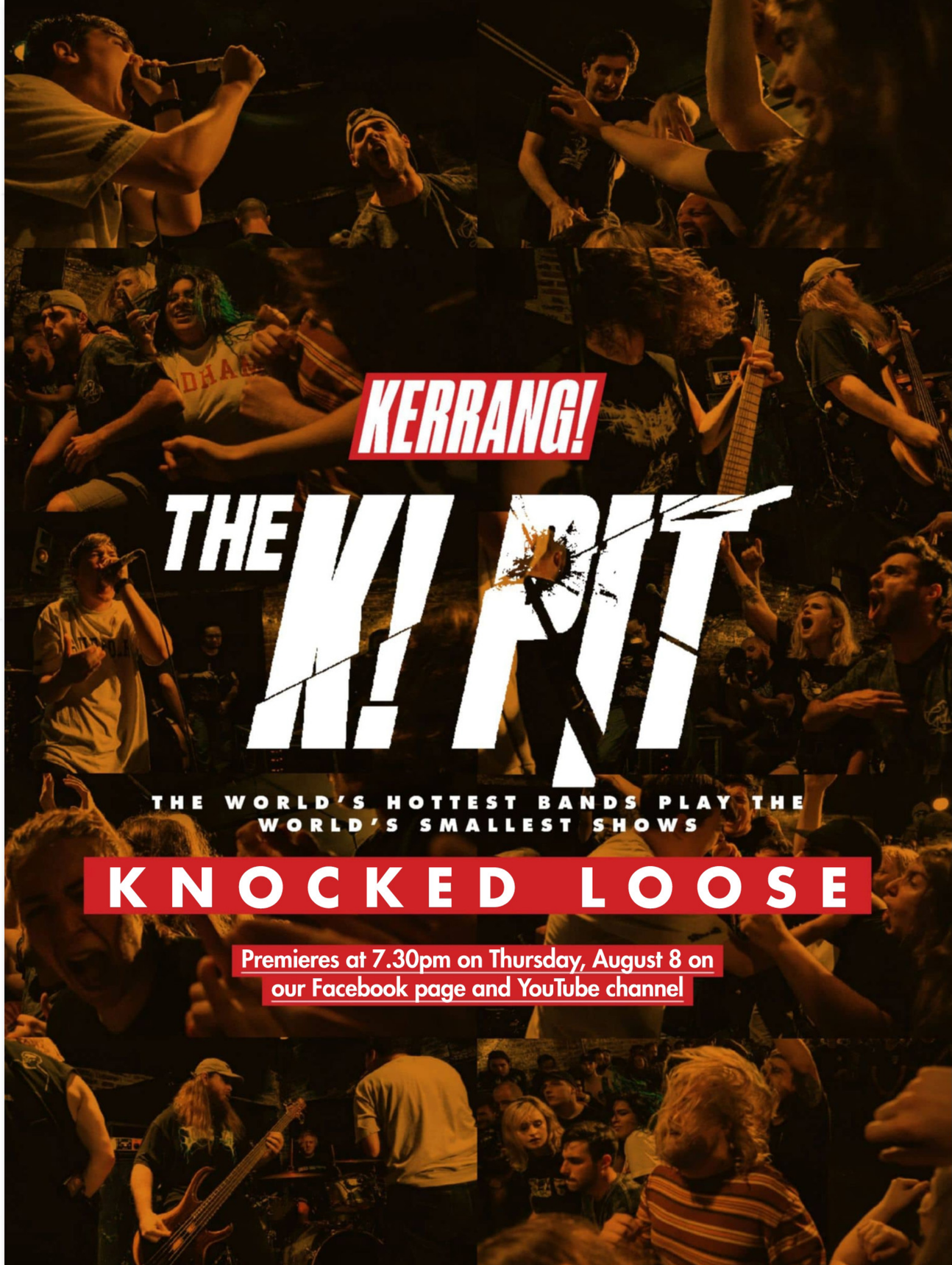
Sure, it's two months since Download and **@SantaCarla_Vamp** is probably still trying to get the mud off her boots, but she did get this sweet shot with Lzzy Hale. Totally worth it.

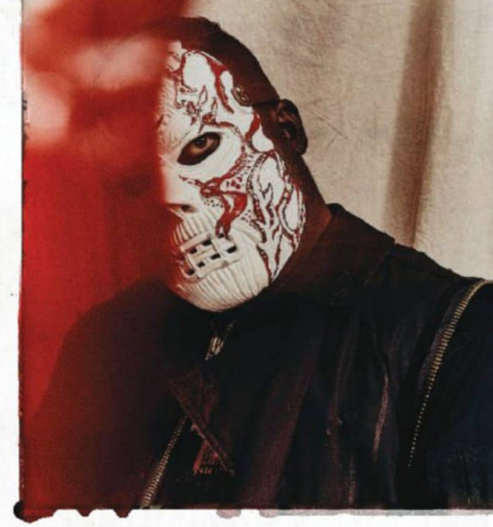
NEXT WEEK

WIN THIS NORTHLANE ALIEN BUNDLE

Australian metalcore crew Northlane are back this month with their darkly ambitious fifth record Alien. In honour of the quintet's return, we have this bundle – which includes a vinyl and CD version of the album, along with a T-shirt – to give away to one winner.

For your chance to get your hands on it, tweet us your pictures and artwork using #Kommunity or email them to Feedback@kerrang.com.



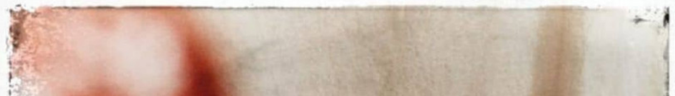


COVER STORY

PAIN INCARNATE

The wait is, at long last, over. This week, WE ARE NOT YOUR KIND is finally unleashed upon the world. To fully understand it, though, requires you to descend deeper than ever into the darkest corners of SLIPKNOT's collective minds. Allow COREY TAYLOR, JIM ROOT and SHAWN 'CLOWN' CRAHAN to be your guides...

WORDS: EMILY CARTER **PHOTOS:** JONATHAN WEINER



Corey Taylor still vividly remembers the moment he was left for dead.

Not for the first time in his life, the then-teenager had overdosed on a concoction of drugs, eventually blacking out after taking cocaine at a stranger's house party in his home of Waterloo, Iowa. Discarded in a nearby waste container instead of being taken to hospital, this most troubled of young men eventually woke up, surrounded by rubbish, "with blood on my face and no shirt on". It's an experience he references in the first song he wrote lyrics for on Slipknot's sixth album, We Are Not Your Kind, setting the tone for what would follow.

'*There's still a part of me that's dying in a dumpster / The one who rose is a motherfucking monster*,' the vocalist roars on the bleak Orphan, recounting a defining moment in what he starkly describes as his "hard drug years", between the formative ages of 13 and 16.

"I felt like I'd been hit by a fucking car," the now-sober 45-year-old recalls. "That was the last time I took cocaine. After that experience, I decided, 'I'm really going to try to get my shit together and start to focus on life, instead of focusing on these things that are distracting me from the issues I have.'"

For the most part, Corey concentrates his lyrical fury on more recent experiences in the narrative that cohesively weaves its way through We Are Not Your Kind. But, as times have gotten tough in the years between 2014's .5: The Gray Chapter album and now, the frontman occasionally casts his mind back to these dark childhood days for perspective.

"I wish the end of the story was that I stayed clean forever – I've had my issues with alcohol, and I've had my issues with all kinds of shit," he admits. "But I remember that moment when it gets too dire, and it helps reinforce me in ways that I don't think anything else could. Nothing that I ever could have gone through, or any bit of advice from books, could sharpen my resolve harder than coming to in a fucking dumpster and going, 'Well, if I wondered what the bottom was, I think I've found it.' That's what keeps me grounded: realising that it could be worse. I could be dead in a fucking dumpster."

The Corey Taylor that Kerrang! meets today is a tangled ball of mixed emotions. Still reeling from a(nother) period of hardship in his life, he's simultaneously reflective, buzzing for what these experiences have spawned within We Are Not Your Kind, typically hilarious, and also… well, "picking" his arse, the morning after Slipknot's huge Knotfest Roadshow U.S. tour kicked off.

"It was fucking brutal," he croaks, unaware that, just hours after our interview, this evening's gig will reach new levels of extremity: two songs into the set, Corey will be forced to temporarily halt proceedings after witnessing dangerous crowd surges and mosh pits unfold right in front of his very eyes.

Slipknot snoods: coming to a merch stand near you soon

"THE ANGST AND DEPRESSION THAT YOU HEAR IN THIS ALBUM IS VERY REAL"
COREY TAYLOR

Joined on a chilled California morning by founding percussionist Shawn 'Clown' Crahan and guitarist extraordinaire Jim Root, Slipknot have only recently come up for air following the most intense creative period of their 20-year career – and it shows. We Are Not Your Kind is the product of three-plus years of complete dedication to their craft.

"I was so attached to every second, every instrument, every part," explains Clown. "The album is a masterpiece. It's refreshing to look back and realise how much work really went into it. I've been immersed in it so much that, now, I haven't listened to the album in *months*. I stay with things until they're done, so after we sign off on it, I just purposely lose it. I want to let all that album-making stuff go."

"I did that as well," chuckles Corey in agreement. "I didn't actually listen to it at *all* during the European tour [which included a stop at Download Festival in June] and the couple of weeks leading up to that. But then I put it on – from Insert Coin to Solway Firth – and I was like, 'Fuck! This is really good!' (*Laughs*) It surprised me again, how vibrant and unrelenting this album is."

Just as talkative today as his two motormouth companions, Jim Root – the self-confessed "negative" personality within the creative process – is equally in awe of what he and his bandmates have made.

"You know, every artist will say, 'This new one is my favourite record,' or whatever, but I can honestly say that when I listen to this, there's not one track that I wanna hit 'next' on," he smiles proudly. "I go back sometimes and I listen to things twice, and I can't say that about [.5:] The Gray Chapter."

The guitarist partly credits his exit from fellow Iowans Stone Sour – a band in which Corey is still a member – for this lift in mood. Feeling as though he was spreading himself thin across both bands, in 2014 he departed the alt.metallers after a near-18-year stint. And, far from the situation creating any awkwardness between him and Corey, he simply focused on putting "100 per cent" into Slipknot instead.

Five years later, it was clearly worth making that leap.

"I was always juggling two bands, and it was making me unhappy," Jim explains. "That's part of the reason I'm not in Stone Sour anymore, and it's part of the reason I'm really loving what I'm doing now."

And as Jim, Clown and Corey gather to take Kerrang! deep inside Slipknot's latest stunning chapter, it turns out there's a lot more to love than that…

Sid was forever stepping on Mick's toes

GETTY

MAKING THE FREAK SHOW

CLOWN discusses bringing WANYK to life onstage…

"Our new stage show is completely different – it's a whole new world, and it's probably the greatest world that we've had. With the headspace that we were in, the wishlist of what we wanted as a band was *very* big. This stage set-up is really a process that's been worked on for many years to get it to where it is. And we did – we got it to where it needs to be, and it's fabulous. I'm really proud of it, and it's a lot of fun. There's a lot to it, and a lot of moving pieces, but it's amazing.

"As I get older, I become *more* of a fan of ours (*laughs*), because I'm just so immersed in it all – from the socks I wear to the railings on the stage, you know? I had to put these railings up on the stage, and several times I almost fell off the stairs because you just get disorientated in the dark. You know, you're up there, it's light, it's dark, and you're walking down some stairs and you think to yourself, 'Well, shit, I've got two more stairs to go,' and really it's only one more stair, and you get hurt. I'm so immersed in it all, but this is the greatest time of Slipknot; it's not only a wonderful time to *be* in Slipknot, but also to be around Slipknot, and to watch and experience Slipknot. I feel like everything we are is working at its full potential."

THE SECRETS BEHIND THE SONGS

JIM ROOT takes us inside the creation of WE ARE NOT YOUR KIND, track by track…

1 INSERT COIN

"This seems very airy and open, and feels like you're in a giant field and it's very bright, but maybe the UFOs are getting ready to come over the horizon and overtake you – at least, that's how it makes me feel! (*Laughs*) While Mick, Alex, Jay and I were tracking the meat of the heavy, guitar-oriented stuff, Clown was working on a lot of these segues, and he was also working at home, too. Every once in a while, I would pop over. We were bouncing ideas back and forth, and trying to be as creative as we possibly could with the time that we had in the studio."

2 UNSAINTED

"Before we even started writing this record, Clown had been like, 'I want to get a choir.' He was thinking in terms of a children's choir, like a Pink Floyd – The Wall kind of thing, but we ended up getting a regular choir, and they took a version of the melody line from the original guitar line that started the demo song, which is a variation of the chorus riff. The choir did what they did, and to me it turned out to be pretty epic. I heard someone compare it to You Can't Always Get What You Want by The Rolling Stones, and I think that's a pretty ambitious comparison, but I'll certainly take it (*laughs*)."

3 BIRTH OF THE CRUEL

"That was a demo that I had worked on in my garage for a while that was called Gene Wilder – it was just this weird melancholy bit that was really guitar-driven throughout. There's a couple of riffs on there that sound like they could have come off the first record [1999's Slipknot] – there's sort of a breakdown without it actually having a breakdown, while still keeping the flow of the song moving along. These songs wouldn't be what they are without the input of Clown and Corey, and this one ended up evolving into a very good place."

4 DEATH BECAUSE OF DEATH

"This is another one from the mind of Clown (*laughs*). While we were tracking in the other room, he was just diving really deep into this stuff. Death Because Of Death is an example of Clown's talent; he's an amazing songwriter, and I don't think he gets a lot of credit for being such, but there's a couple of songs here that came from his brain, heart and soul, which are probably some of the best songs on the record."

5 NERO FORTE

"This is also a Clown song, which is amazing. This one is going to be great live. It's very percussive, and reminiscent of Psychosocial [from 2008's All Hope Is Gone] – but maybe an evolution of Psychosocial. Obviously Clown is a drummer and percussionist, but he's also a *songwriter* – and he always has been. Now we're able to collaborate as songwriters, and *this* is what we end up with. When Corey came in and started diving into the vocals, he came up with this extra melody in the chorus line, very late into the process. That *really* drew me into this song."

6 CRITICAL DARLING

"There are some bits in there that we robbed from an arrangement that I had called The Hundreds from the previous record [2014's .5: The Gray Chapter], but then it didn't end up making that record. It was like, 'Well, what if we throw this little interlude in the middle, and get a little peek of it at the beginning?' This has a really cool turnaround from the choruses, and the chorus has a really great vocal hook melody – it's undeniable."

7 LIAR'S FUNERAL

"This is the one song that I was like, 'That *has* to be on the record.' It was a demo that I worked on at home, and I got really fond of it – but then put it on the back-burner while we were working on other songs. Corey put lyrics to it and then I just loved how heavy it was. It doesn't have any thrashy, fast speed-metal kind of stuff, but it's so melodic and has these grindy bits in it. Parts of this are, like, *real* horror (*laughs*)."

8 RED FLAG

"This one needed a bit of help. When we were in-between stuff, [producer Greg] Fidelman took this one home and chopped a big chunk out of it and realised that the riff that was underneath it worked. He helped me approach it from a way that I wouldn't have thought of, and that brought it up to a level where it was like, 'Okay, now this is a contender.' I don't think there are any guitar solos on this record, except for maybe Spiders. It was one of the furthest things from my mind, which is weird, because normally I'll be like, 'We've got to have a spot for Mick and I to have solos!' It just didn't even occur to me this time."

9 WHAT'S NEXT

"I don't know how I'd describe this! That's another of the segues that was from the mind of Clown. And, actually, some of these arrangements had working titles, which then changed, and we've been working on them for so long that, unless I hear it, I don't really know which is which (*laughs*). You get used to something being called a certain name for two years, and then it changes and you're like, 'What song is that now?!'"

10 SPIDERS

"I love Spiders. It shows a little bit more of what this band is capable of, in the sense that we've always done moody songs, or heavy soundscapes. Even back to the demo [1996's Mate. Feed. Kill. Repeat.], there's a song called Do Nothing/Bitchslap, which is almost *funk*. There's a fine line of this evolution – you don't want to lose sight of what you are – but Spiders shows that you don't always have to paint with the same colour. Plus, I got to play a wacky guitar solo, which was fun (*laughs*)."

11 ORPHAN

"This is, again, a demo that came from my garage. It's a metal banger. When we first started talking about this record, there was a point where I was pretty insecure about *all* these arrangements, and I didn't think we had much to work with. You get those blocks, but that's the beauty of collaborating with people. I watched the Freddie Mercury movie [2018's Bohemian Rhapsody], and there's the section where he's separated from the band, and then he went back and was like, 'The problem with the band is they did everything I wanted.' I can relate to that! I need people to bounce ideas off of; that helps me take things to other places."

12 MY PAIN

"Years ago, when we were working on All Hope Is Gone, there was another record that Clown and I were working on up in the farmhouse, away from the studio. My Pain was something that was born at that time, and it was always something that Clown was working on – it's like that one painting that you keep going back to. I don't think he wanted to use it for whatever it is we're going to end up calling that other music – and for all I know, we may never end up releasing it. But this was one of those things that he wanted to revisit and see where it could go. Corey pulled out all the stops, and made it something special."

13 NOT LONG FOR THIS WORLD

"This is one of my favourites. The guitar riff behind the vocals has this vibe to it where it's very melodic, and airy, and open – and then it breaks down into a typical Slipknot thing. I just love the way the vocals and the riff work together."

14 SOLWAY FIRTH

"I love this song, because it has all these different elements. It's got the ambient, airy guitars, and it's got moody drums, but it also has a thrash metal riff. I feel really lucky because I'm able to bring these other influences through that aren't really metal at all. It's important to me to write things that are obscure enough that you'd never heard anything like it before, but which have a familiarity to them. If I compose something, and then I hear people whistling it an hour later, that's a step in that direction."

In the early creative days of We Are Not Your Kind, Jim Root was driving from producer Greg Fidelman's studio in Los Angeles, back to his home in Florida. Slipknot had begun the exhaustive demoing process for their sixth full-length, but despite having a number of arrangements for the music that would end up comprising the record, the guitarist was doubting his material. He phoned Clown for a candid chat.

"I was like, 'Man, I don't think we have anything here,'" Jim remembers. "I have that sort of mentality where I'm like, 'Urgh, nothing's good enough.' And Clown was just like, 'Dude, this is the best stuff we've ever done, you'll see…'"

Needless to say, Corey was also in agreement.

"Even the bare bones of the record were really *great*," he enthuses. "As the album started to progress, it went from my understanding of some of these songs being really heavy to, 'This is a whole new evolution for the band.' We have these brutal moments of heaviness, and yet these incredible moments of creative and artistic freedom."

Crediting each and every one of his bandmates for their essential contributions – both Clown and Jim, of course, for the hands-on roles they played in overseeing the material, as well as guitarist Mick Thomson, DJ Sid Wilson, samples man Craig Jones, bassist Alessandro 'Vman' Venturella and drummer Jay Weinberg – Corey immediately felt compelled to tread new waters as the songs were taking shape. Case in point: the band's latest single, the album-closing Solway Firth.

"They didn't expect me to attack it in the way I did," the frontman grins of the moment he brought his own flavour to the track in the studio – from his folk-inspired accent in the intro, to the closing lyrics of, '*You want a real smile? / I haven't smiled in years.*'

"When I first did the vocals on the demo, I was watching Clown through the [vocal booth] window in the control room, and I watched him lurch forward physically, like, '*What the fuck?!*'" the vocalist laughs. "It was a wonderfully honest moment, and, really, it helped that song evolve into what we have today, which is just such a fucking *journey*. And it's really a summary of probably one of the most difficult periods of my life. For that to be the last song on the album was Clown's idea. He was like, 'That last line has to be the last thing that people hear.' And I was like, 'Well, alright, if we're gonna go there, then let's fucking go there.'"

"It gets to the next level where you hear what Corey's going to do over a song, and that makes you look at it even more differently," adds Jim of this music's continuous development. "Sometimes Corey will approach an arrangement that I write way differently than I would expect him to; if I write something that I think is a huge chorus, he might not even sing over it (*laughs*)."

The band's fervour in taking these experimental sounds to new places was helped in no small part by the fact that Corey had a thing or two to get off his chest. In We Are Not Your Kind, it soon became clear this would be the perfect place to do just that.

TFW you realise you left the iron on at home

"CLOWN WILL PUSH ME TO THE POINT WHERE ALL OF A SUDDEN, THE FLOODGATES OPEN…"
JIM ROOT

"I was getting out of a very toxic relationship, and dealing with a lot of trauma that came with that, and the realisation that it was a situation that – long story short – I'm still dealing with the repercussions of," he admits, referencing a divorce in 2017. "And I had so much that I wanted to fucking say, and I really needed to get this blast of aggression out."

He points back to Orphan, and the track's very first line: '*I wept when I realised there were no more demons left to conquer.*'

"With that epic beginning – that, 'Holy shit, the hordes are coming over the hill!' vibe – it really was the perfect entry for me," Corey nods. "I knew that I was going to be taking on all of these adverse hits to my psyche that were really clinging to me like leeches, to be honest. It was through that song that I really felt a way to channel it, and I realised that I was touching on aggression that I haven't used in a long time – but I fully prepared for it."

Though very much in a happier place in his personal life now, Corey found himself revisiting these experiences in the studio; not simply to give the 14 songs that comprise We Are Not Your Kind the performance they deserve, but because he's still in fact dealing with the painful situation: he and his ex-wife share custody of a daughter, and therefore remain in contact. Not only that, but it's also an ongoing discussion that he has in *actual* therapy, too. While these problems understandably haven't disappeared entirely, however, recording the likes of Nero Forte and Not Long For This World helped bring a certain sense of catharsis.

Yet perhaps the most moving of all was the sombre My Pain.

"Everything I recorded was one take," Corey describes. "We looked at each other and we were like, 'You know what? Let's not try to beat this.' To this day, it's one of those things that I listen to where I go, 'Fuck! I did that in one take.' No tuning, no nothing; just getting the emotion and the idea of it down."

Still, the satisfaction of putting to tape some of the finest work of his career hasn't solved the problems that have plagued his life these past few years.

"It's been tough," says Corey. "That emotion that you hear in this album is very real: that angst, that aggression, that *depression* and that manic frenzy to get away from that pain. I've always been the guy that can only really write from the standpoint of things that I understand because I've gone through them, and hopefully this album will help people who are in similar situations realise that you *can* get away from them, no matter what. The hard point is when you feel like you're in a situation like that and you think you're trapped, and you can't get out of it. Sometimes you will bullshit yourself with a million excuses why you should stay, but there's only one reality, and that is trying to get away from a situation like that now."

Clown has got a peculiar (although, coming from him, perhaps not…) plan for the day We Are Not Your Kind is finally released.

"I'm going to listen to it several times, and then go and find some people that would never think that they were going to listen to it with me, and then listen to it from beginning to end with them for the first time," he beams. "I want to get to see their faces and how they feel – I love that."

One of the album's biggest contributors – both in music and overall tone – Clown should rightfully spend the day celebrating a body of work with his fingerprints *all* over it. Not that he himself would tell you this: the songwriter, composer, percussionist and all-round artistic mastermind is modestly vague when asked almost any specific question regarding the record.

It is, he says, because We Are Not Your Kind contains valuable contributions from each of The Nine.

"We're on a *journey* here, making songs and making art," he reasons. "I made a promise to myself that I would get more involved – mainly for myself, to make myself happy, and to explore the avenues and the colours of Slipknot that were intact from the very beginning. I was at the studio every single day enjoying the time given, and bettering it."

The most fascinating examples here are not just the creepy head-fuck interludes of Insert Coin, Death Because Of Death and What's Next (all of which came straight from Clown's brain, naturally), but the already-released singles.

"Honestly, Solway Firth was one of the first things that Clown really dug," Corey grins. "He and I *love* disturbing stuff, and we love things that feel unconventional, and uncontrolled, and left-field. And so when I started to sing it and use that inflection, he was like, 'Dude! What the fuck is that?!' And then with the stuttering on '*they mutttttttterrrrrr as the bodiesssssss*', he was over the fucking moon. He was like, 'That's my favourite thing you've ever done.' Which is saying something, because we've been doing music together for 22 years! I know I've got Clown when he starts smiling and nodding. Then I know he's got a million fucking ideas for it."

"That's the thing that I love about how Clown writes music," Jim continues. "There are some times where I'll hear something that he's done where I'm like, 'I don't think I can add anything here,' and he'll be like, 'You've got to try.' He'll push me to the point where all of a sudden the floodgates open up and these ideas start falling out of me, and it will really take the song in another direction. Once again, he just proves me wrong. He's like, 'You're Jim Root, just fucking do it!'"

"I believe in not repeating ourselves," explains Clown. "I don't want to repeat the song (sic) [from Slipknot's 1999 self-titled debut album]. I think you can find bands that make albums in their later years that are trying to recreate something that they had in the beginning, and it doesn't work. We try to move forward in an evolutionary way. I'm going to say it again: this album is a masterpiece. From beginning to end, it's flawless – and it is really fucking out-there (*laughs*). It's so out-there that you would need to do a documentary on it! That's how far we went on it. It's a real *story*. There are songs on this album that, I guess, will catch people by surprise. But in the story of the 'Knot, it all makes sense. Nothing is contrived or pushed; it all happens for a reason."

He adds there are another "15 songs" that didn't make the cut – seven or eight of which are even recorded with vocals, such was the power of their creative juices this time around. Whether or not they see the light of day remains to be seen. For now, all that matters is We Are Not Your Kind, and reaping the rewards of Slipknot's unwavering efforts.

"As I grow older, I just cut myself open more and more and more," Clown elaborates. "That's what I expect of myself, and that's what I give. I go as far in as anyone could ever imagine, and make it all *real*. You know, if I can feel during it, and shed a tear, I know that our extended family will as well – and that's what we try to do. And, for me, the heart of this album is always the exploration. You have to honestly look at yourself and say, 'Is that the best I can do? Is that the most I can offer? Can I go deeper within myself and pull something out that is so real?'"

And real it is. In fact, says Corey, We Are Not Your Kind shows a side to Slipknot that we haven't seen for many years.

"There's universal emotion that's tying everything together," he concludes. "It makes it feel like a linear story, or a non-linear story in that Quentin Tarantino sense where you almost jump-start the narrative. There's a feeling of cohesion that we haven't had in a while. You look at [2008's] All Hope Is Gone, when the band was really in disarray. You look at .5: The Gray Chapter, where we were mourning [the death of original bassist Paul Gray], and we were also trying to figure out if we wanted to be a band, you know? This is probably the first album since [2004's] Vol. 3: The Subliminal Verses where there was a definite vision, and an overall emotion, and a freedom to explore that in a way that the last two albums just didn't have. And, trust me, I'm not shitting on those albums, because some of the songs are fucking great, but…"

Corey smiles.

"This really feels like the album that we've been trying to make for a while." ***K!***

Clown: also available for children's parties as the Easter bunny

"AS I GROW OLDER, I CUT MYSELF OPEN MORE AND MORE"
CLOWN

WE ARE NOT YOUR KIND IS DUE OUT ON AUGUST 9 VIA ROADRUNNER RECORDS. SLIPKNOT ARE SET TO TOUR THE UK IN 2020 – SEE KERRANG.COM FOR FULL DATES AS THEY ARE ANNOUNCED

"Hi! We've just moved in next door and thought we should introduce ourselves…"

BRING ME THE HORIZON

COUNT YOUR BLESSINGS

2006

PHOTO: ALYSON BLANCHARD

BRING ME THE HORIZON

SUICIDE SEASON

2008

PHOTO: TOM BARNES

KERRANG!
SHOTS!

BRING ME THE HORIZON

THERE IS A HELL, BELIEVE ME I'VE SEEN IT.
THERE IS A HEAVEN, LET'S KEEP IT A SECRET

2010

PHOTO: ANDREW TIMMS

KERRANG!
SHOTS!

BRING ME THE HORIZON

SEMPITERNAL

2013

PHOTO: ASHLEY MAILE

PHOTO: GOBINDER JHITTA

THE K! INTERVIEW

"HAND ON HEART, *I don't think there are many songwriters like me...* BUT IT'S NOT MY PLACE TO WORRY ABOUT WHAT OTHER PEOPLE THINK, OR HOW I'M RATED"

GRANT NICHOLAS
FEEDER

WORDS: IAN WINWOOD **PHOTOS:** STEVE GULLICK

Toward the start of the 21st century, Grant Nicholas was invited to write a song for the now forgotten American band SR-71. The Baltimore group were in London recording an album that was badly in need of a single. Inspired by an on-again-off-again girlfriend who at the time was keeping company with a man who made adverts for cars, the singer, guitarist and songwriter with Feeder wrote the couplet '*He's got a brand new car, looks like a Jaguar*'.

These lines, like all the others in the song, were only intended as 'guides', the author assuming that they would be replaced by different, more suitable lyrics when the song eventually came to be recorded. But they were put to music all the same and presented to SR-71 at The Crypt Studio in Crouch End, London. Not thinking too much of the song, Grant Nicholas was amazed when everyone in the studio looked at him and said, 'This is a hit record.' Fortunately for Feeder, their record company, Echo, thought that Buck Rogers would be a hit, too, and insisted that Grant keep the song for his own band. Released prior to 2001's Echo Park album, Feeder's third, the likeable but hardly substantial ditty reached number five in the singles chart and placed its author on the cover of music magazines such as this one.

Almost two decades later, the band are still in the game. This month Feeder release Tallulah, their 10th LP, a collection of rich, melodic and often caffeinated rock songs that is as good as anything to which they have put their name. The band's fan base has stayed loyal, too, as a two-night stand at Camden's capacious Roundhouse in November will attest. While other British rock groups have disbanded and then reunited, Feeder have simply kept trucking without ever needing to stop for petrol.

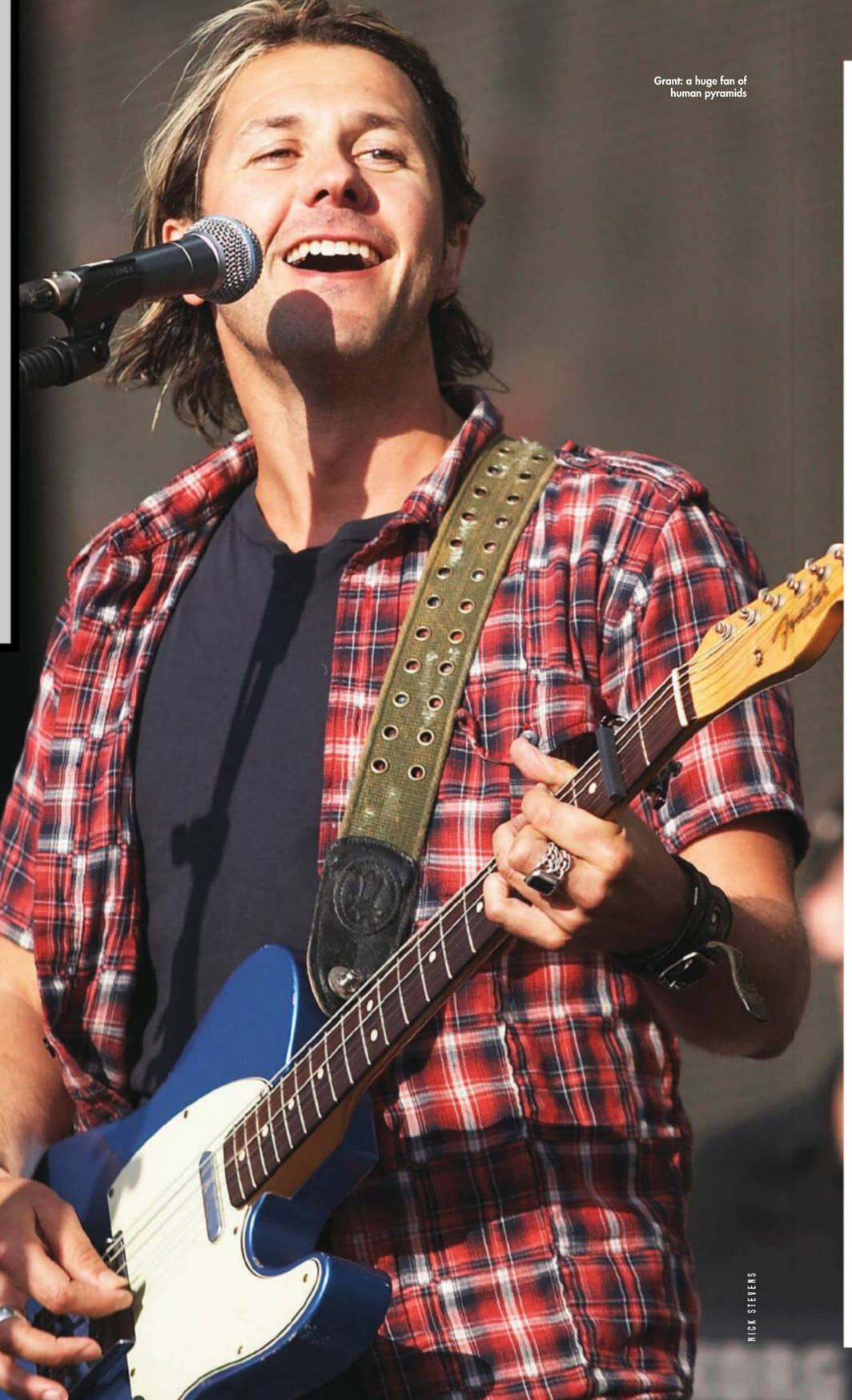
The years in-between have not been without their trials; the tragic death of

Grant Nicholas: not worried about what people think, despite what his face suggests

ROGER THAT

Your GRANT NICHOLAS cheat sheet...

BORN: November 12, 1967 in Newport, Wales.
LIVES: Crouch End, London.
EDUCATED: Monmouth School for Boys.
SPECIAL SKILLS: Songs of all sizes and descriptions, some of which feature stadium-sized choruses.
MOST LIKELY TO SAY: "I'll just let the music do the talking."
LEAST LIKELY TO SAY: "Buck Rogers represents the creative high-water mark of my entire career."
HE'S A LEGEND BECAUSE: Over the course of more than two decades, Grant has put his name to more great songs than you probably realise. For evidence of this, just have a listen to Feeder's collection of singles.



Grant: a huge fan of human pyramids

NICK STEVENS

founding drummer Jon Lee in 2002 and the subsequent recovery process for those left behind, most notably. It's a story of tremendous strength and survival, wrapped up in the life of the leader of one of Britain's most enduring, and finest, rock bands.

What were you like as a young man?
"From about the age of 10 I wanted to be in a band. I didn't plan on being a singer, necessarily, but I did want to play guitar. The singing happened because I was doing backing vocals in a local group and the singer kept losing his voice so I'd step in and deputise. That's why I carried on with that. On a songwriting level, being able to sing and play guitar has helped me immensely, but when I was younger the idea of being a singer would have terrified me. I was much too shy for that."

What was the first guitar you owned?
"Oh God, I remember this so well. It was a black Les Paul Avon copy. My parents got it from a catalogue, and I remember that I used to stare at it on the page for hours on end. So eventually I got it. It couldn't have cost more than £30, max. But it did the job. At the time, I didn't even have an amp. I'm also completely self-taught. I used to sit and figure things out by myself. I'd play everything from Black Sabbath to The Stylistics."

What was the formative rock scene of which you were a part?
"That would have to be London, really. I came to London in my early twenties and I played in little bands in tiny pubs. But I also worked in recording studios."

You've lived in London for more than half of your life, but you were born in Newport. Do you still retain a strong Welsh identity?
"Yeah I do, very much so. But you're right, I have been living in London for so long that I suppose I'm a bit of a Welsh Londoner. I love going back, and I still write about that area even now, but although I wanted to get away at the time that I left, those are still my roots."

What were your first impressions of London when you arrived?
"It was a culture shock. I had spent time in Cardiff and Bristol, which are both big cities, but London was on a whole different level. I lived with two people in Camden Square and I had a tiny room close to the Lord Stanley pub, which was my local. It was much rougher then than it is now. And I got a job in a recording studio simply by arriving in London and knocking on doors. I got a job purely by knocking on the door of a studio in Queen's Park and saying, 'Oh, I've come from South Wales and I'm trying to get a job in a studio.' And one of the owners said, 'Come on in, I really like Wales.' And he gave me a job there and then. I worked there for about three years or so."

Did Feeder exist at this point?
"No. I was in touch with Jon [Lee, the group's original drummer] 'cause I knew him from being in a band together in Cardiff called Temper Temper. That was the start of our relationship, but we were having a conversation about being a three-piece 'cause Jon loved the idea of being a power trio, like The Police. So Feeder kind of came from that. Originally we were called Reel, which we nicked from a cool Californian skate company, but when we were signed we changed it to Feeder. We thought that fitted in with the kind of names that were popular at the time, like The Breeders and Sleeper. That seems like a strange way of looking at it now, but that's the truth of it."

How did bassist Taka Hirose join the band?
"He placed an advert in Loot. For anyone who doesn't know, Loot was this London paper full of adverts, and it was huge. People sold and advertised for everything in there. You got some good stuff in there – well, *really* good 'cause we got a bass player from there! Anyway, Taka said he was looking for a band and that his influences were Jane's Addiction and the Chili Peppers and James Brown. And I thought, 'Okay, that's interesting.' So I rang him up. He hadn't been over from Japan for very long so his English wasn't great, but we met at Camden tube station and we went for a cup of tea. Then I took him back to the flat and I played him a demo that we'd made that had, like, three or four songs on it, which he took home. At the time he didn't really say much – Taka keeps himself to himself in that way. But when I saw him play I knew that he was a good player. After that first jam the rest is Feeder history."

Grant: fresh from opening another Buck Rogers royalty cheque

When you first found success, did you enjoy it?
"Yeah, it was great. I mean, we had a top five single with the song Buck Rogers, which was crazy. But there was a lot of work that happened before then. We got a lot of attention from the rock press with [1997's debut album] Polythene. But with Buck Rogers it was something else entirely. Suddenly you could buy our albums in supermarkets. We went from being a rock band who had this cult following, to *that*. But that song was bizarre. I never expected it to be that successful. It was a different level."

In 2002, Jon Lee took his own life. Looking back at that event, do you now recognise signs that he was not well?
"It's such a difficult thing. I think sometimes it's the people you least expect to be going through something that are doing so. Obviously I've lived with what happened since [2002], and I still think about Jon a lot. He's kind of constantly around me in some way. I still think about [what happened] and sometimes I'm okay with it, and other times it's really hard. But the signs weren't there. At the time, Jon was living in America so I didn't really know that side of his life. I just didn't. I knew Jon really well, and we could argue like cat and dog, but because we were so close the next day it'd be forgotten. But I think the constant travelling back and forth between here and America to see his kids – and at the time I didn't have kids – was hard for him. I think he felt pressure to be around for his kids, to make money for them from the band, and I think he found that really hard.

"But he was never really down, so there were no obvious signs. Being in a band is not easy sometimes, but even now I don't see any signs that led to it happening. Of course there's so much in the press now about people who suffer from depression, especially in the music world, and we know that you can have all the money in the world and still be troubled. Sometimes it's just there inside you. But there is a part of me that thinks that Jon had something in his mind that meant that he did that, full hog. But there's another part of me that wonders if he really did want to do it. Does that make sense?"

It does.
"I mean this is so hard for me to talk about. But Jon called me before he did it, and I didn't take the call. If I'd spoken to him, could I have changed what happened? I don't know. And that's something that bugs the hell out of me, even now."

Carrying that with you is a fool's errand, surely.
"Yeah, because maybe it was just his way of saying goodbye. He left me a message on my phone and I didn't erase it for ages. He just said, 'G, hi, it's Jon.' He didn't sound down or anything, which at least put my mind at rest that it wasn't anything I had done that had upset him. There was something in there that just wasn't responding to the pressure he felt. I think there's probably more to it, and then again maybe there isn't. He was such a funny and confident guy, but given what happened I wonder if he was really quite as confident and tough as he appeared to everyone else. I don't know for sure, and it's difficult to say. But the recent death of [The Prodigy's] Keith Flint took me back to Jon, because of course people were wondering whether he meant to take it as far as he did. And that could have happened with Jon. Maybe he didn't mean to take it that far, or maybe he did. I'll never know."

In the wake of Jon's death, you released the appropriately titled Comfort In Sound.
"Well, the first thing to say is that even had

Jon not died we would still have released a good album. But it wouldn't have been called Comfort In Sound, and there certainly wouldn't have been a lot of the songs on there that arrived after his death. People go, 'Oh, that's the album about Jon,' to which I answer, 'No, it's the album that I wrote after Jon died.' And there's a difference between those two things. It wasn't like we made this morose, ambient record; it was still obviously a Feeder album. But I completely lost the plot after Jon died. I was going to the Lord Stanley every night and getting hammered. I took it quite badly because the band was doing really well, but I'd felt that in losing Jon that I'd also lost the band, in a way. It seemed that everything was gone. Jon pushed me as a writer, and he was an enormous part of the band's chemistry. So Comfort In Sound was really me pulling myself together."

Sorry Mark, only founding members are allowed blazers

Since Jon's death, Feeder have essentially been a two-piece.

"Yeah, although Mark [Richardson, drummer] was actually part of the band proper for a while. But that just got a bit funny 'cause I think we jumped in too fast in getting him into the band as a proper member. We knew him, you see, from playing with Skunk Anansie. But I was working fast because I thought, 'Well, if I don't put things in place quickly then I'm going to go fully off the rails, and so is the band.' I felt it would all disappear, and that felt wrong to me. 'Cause I was still here, Taka was still here, so why should the band stop? I locked myself in a studio and I wrote songs. They poured out of me. I locked myself away and worked every day. I realised that I had to see what came out of this. And from that, Comfort In Sound really began to take shape. And when I played the songs to Taka here in Crouch End – and I was really nervous about doing that – he loved what he heard, and it was there and then that we decided we would carry on. And I'm glad that we did because otherwise I wouldn't be talking to you now."

Did you have any guilt about carrying on?

"I don't know if I'd call it guilt, but I was concerned about what people might think. It did feel a bit strange carrying on without Jon."

It's unreasonable, though, isn't it, that you and Taka should lose the thing that you created with Jon?

"Yes, and I won't lie about how I felt about that. But imagine being Jon's kids, or his mum and dad. It absolutely broke his mum. She was never the same again. And that's understandable, because she adored him. But for my part, deciding to carry on pushed me as a writer."

As a songwriter, do you feel you are given the credit you deserve?

"I think a lot of songwriters aren't given the credit they deserve. I don't think Tom Petty was, for example, until he died."

But in your opinion, are you specifically given the credit you deserve?

"I don't know. Hand on heart, I don't think there are many songwriters like me in the UK. But I can't do much about that. I'm not saying that in an arrogant way, it's just very difficult to have a career where the levels of quality and creativity remain high. I think that I'm more creative now than I was 15 years ago. I'm writing more stuff and better stuff, and now I know what it is I want to say with my music. I know what I'm doing a bit more now. I don't always get it right, but I get a lot closer these days. Ultimately, it's not my place to worry about what other people think of me, or how I'm rated or anything like that. It's my job to write songs as well as I'm able to, and to work hard at being as good as I can be. And I do that."

"WE'RE IN A BETTER PLACE THAN WE'VE BEEN IN AGES"
GRANT NICHOLAS

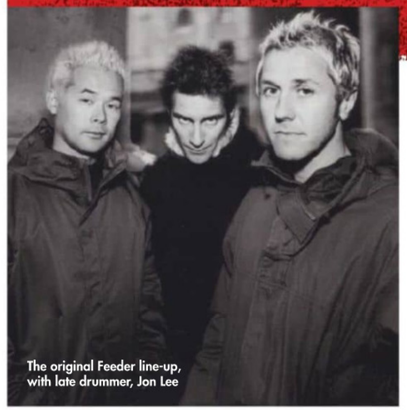
And people can judge that on your new album, Tallulah. Tell us about that.

"Well, of course I'm really pleased with it, and really proud of it. I think it comes at a good time for us as well. It's quite hard to explain, but we're probably in a better place now – musically, chemistry-wise and team-wise – than we've been for a really long time. Now whether that takes us back to playing arena gigs, or whether it means that I'll be nominated for songwriting awards, or whatever, I don't know. It doesn't matter.

"I definitely feel that things have gone full circle in many ways. But I've lived with the album for a long time now. I've gone through that horrible phase where I wasn't really sure about it, and I realise now that I am sure about it. I've been listening to it a lot while I've been out running – in fact I actually wrote a lot of the lyrics while out on my runs – and I've got to say that I'm really happy with it. It's what we do – it's song-based, it's energetic, it's melodic. And I also think that the timing is right for it. This is our 10th album of new material, and some of those albums have come out at the wrong time – whether that's for us as a band, or for the label, or for the climate at the time. And they'd come out and I could just tell that the timing was wrong. But with this one, the timing feels right. We've made a record that will appeal to our older hardcore fans, but that will also appeal to younger listeners as well. I think it's great – and it's packed full of songs!" **K!**

FEEDER'S NEW ALBUM TALLULAH IS AVAILABLE AUGUST 9 VIA BELIEVE. THE BAND TOUR THE UK IN NOVEMBER

Mate, if you didn't stand so close to the flash you wouldn't need those shades!



The original Feeder line-up, with late drummer, Jon Lee

Feeder in 2019: Taka and Grant, still going strong

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THE INSIDE TRACK

LEARN TO FLY

KILLSWITCH ENGAGE's towering new album ATONEMENT tells tales of pain, suffering and soul-searching recovery. Within it, frontman JESSE LEACH also found a way back from the brink of collapse…

WORDS: JAMES HICKIE PHOTOS: JUSTIN BORUCKI

"Where… am I…?"

Jesse Leach chews the question over slowly, with a hint of laughter in his voice. The literal answer is easy enough. He's sat in his home in the Catskills, the vast expanse of the Appalachian Mountains situated in southeast New York state, which has long been a playground for holidaymakers wanting to fill their lungs with clean air, and artists wanting to fill their heads with ideas.

Last year, during the two-month period when he was holed up, unable to speak, waiting for surgery to remove two polyps from his vocal cords, Jesse went from darkness to an almost monastic period of contemplation, thinking about what he'd do with his life if singing were no longer a viable option – which wasn't beyond the realms of possibility given the initial conversations with his surgeon. He decided he'd be a ranger in a national park. Looking over his surroundings, knotted trees stretching over a boiling river like hands lingering above a cauldron, the appeal is obvious.

The area's serenity has certainly been a source of comfort to Killswitch Engage's frontman, whose travails in recent years have resulted in some serious soul-searching, which makes pinpointing exactly where he's *at* right now a rather trickier proposition.

"I'm in a good spiritual headspace," the 41-year-old begins, his tone less certain than his words. "I've gone through a major amount of transition. You go through rough times and you come out the other side like a phoenix rising. So I guess I'm feeling like a phoenix these days."

That may well be, but the taste of the ashes he's risen from remains pretty fresh. He's currently in the midst of a divorce from his wife of 16 years, Melissa. The pair were married just weeks before the Massachusetts metalcore mob went out on tour in support of their second album, 2002's Alive Or Just Breathing. Melissa was there when Jesse left the band that same year, his depression getting the better of him, resulting in his disappearance off the musical radar. She was there when he juggled 'normal' jobs in relative obscurity – in an organic bakery, chopping wood, assisting a woodsmith – before re-embracing music with the bands Seemless, The Empire Shall

Hey guys, do you ever get the feeling you're being watched?

Fall, and Times Of Grace alongside Killswitch guitarist Adam Dutkiewicz. Melissa was there, too, when Jesse returned to the Killswitch fold in 2012.

Last May, Jesse described his wife as his "biggest fan, biggest critic, best friend, partner-in-crime and the love of my damn life", acknowledging her unfailing support during his "game-changing" surgery and subsequent recovery. Their parting has clearly come as a source of great pain for Jesse, who in January took to Instagram to confirm he was seeking help for his anxiety and depression, to avoid becoming "another statistic of suicide". He promptly left social media soon after.

"I firmly believe everything happens for a reason," he says of the split today with audible hope, before shutting the door on that particular topic.

There's no suppressing the ferocity of Killswitch's forthcoming eighth album, Atonement, though.

"Atonement is a strong, powerful word," explains Jesse. "To me it's about a righteous anger – for holding people accountable for what they've done. It's also about self-reflection and self-atonement, forcing yourself to come to terms with what you've done and what you've come through. I think it's something everyone can relate to in some way."

There are religious connotations to the word, too. When Jesse last spoke to K! in June, he painted a picture of a restless upbringing, skipping from town to town as his father followed the religious calling that in the '70s transformed him from hippie biker to zealous minister.

"I am so disconnected from the way I was raised," says Jesse today. "I wanted to bring that to the fore again, touching upon the hypocrisy of organised religion, and how it serves as a tool to divide us. Those who speak of a god of love with one breath – and chastise another person for who they love with the other.

"The word atonement is identifiable as a dark fire and brimstone-type Christian term, but I like redefining it with what I've been through. I liked the idea of taking a word and flipping it on its head. I did that purposely."

Jesse, back doing what he does best – *at* his best

"I GOT OFFSTAGE AND THOUGHT, 'I'M GOING TO BE OKAY'"

JESSE LEACH

Saturday May 26, 2018. Iron Maiden's Legacy Of The Beast Tour kicks off in the Estonian capital of Tallinn. It's four weeks to the day since Jesse's surgery, yet somehow, against all odds, he's here with Killswitch Engage, opening for the metal legends. Emotions are running high. Taking to the stage at the city's 10,000-capacity Saku Suurhall, Jesse's mind flashes back to the blood he used to spit out after live performances; to the noticeable change in his surgeon's body language when he'd first looked at his ravaged vocal cords; to the fear he'd never sing again – or worse, that he had throat cancer.

Neither outcome came to pass. In fact, Jesse now performs better than ever, effortlessly reaching notes that had hurt him before, and even some he'd struggled to hit at all – such as a vibrato: a regular, pulsating change of pitch.

"It was among the best feelings I've ever had in my life," he recalls of the momentous set. "So good, in fact, that I collapsed and sobbed afterwards." That sense of jubilation remained tempered by feelings of depression, though. Between shows and on days off, Jesse would often be found asleep in his bunk; while in his waking hours he'd continually worry about "[his] own mortality as a performer".

Three weeks later that would change. On June 13, the epic jaunt reached Berlin, specifically the Waldbühne, a vast amphitheatre opened for the Olympic Games in 1936. Three years later, it hosted a performance of the opera Rienzi by Richard Wagner, Adolf Hitler's favourite composer, which Hitler also funded and co-designed.

Perhaps it was the strangeness of the setting, or the fact he was touring with Iron Maiden – *or both* – but the enormity of where Jesse was and what he was doing finally hit him.

"I was onstage at this crazy place, opening for one of the greatest metal bands of all time, who even after all these years were kicking our fucking asses," he recalls. "And I felt this wave of joy and confidence go through my soul. I got offstage and thought, 'I'm going to be okay.'"

But, as one door opened, another appeared to close for Jesse. He began to experience writer's block. The creative process, admittedly, had never been easy for him. Some days the last thing he wanted to do was revisit feelings that could only bring him pain. He didn't have much of a choice in the matter, however. The words were coming more slowly than ever, and when they did occasionally arrive he was protective of the results.

Enter Adam Dutkiewicz, who, as well as playing guitar in Killswitch, is the producer of Atonement. Having helmed multiple records featuring Jesse, Adam has long been respectful of giving the singer space when he works, having had enough years to come to appreciate the process. This time, however, Adam sensed something was amiss.

"I was in the midst of this, being inside my own head, and he's asking to see stuff that I wasn't sure about," recalls Jesse. "In the end he had to say, 'Why are you holding on to these?! They're done!' It wasn't just writer's block; it was *self-doubt*. I put so much pressure on myself.

"I needed someone to step in and say, 'Snap out of it!' If Adam hadn't done that I don't know what I'd be doing right now. I get by with a little help from my friends, as they say."

One of those friends was Howard Jones, who had replaced him as Killswitch vocalist in 2002 until his own departure in 2012. No two people, surely, could understand the other better, having been pitted against one another by fans and the media alike, and both experiencing periods of poor mental health.

"[Recently] I felt an overwhelming need to speak to him, one-to-one," reveals Jesse. "I said, 'You have been one of my greatest vocal teachers, because I've had to mimic what you did and make it my own.' I got emotional and gave him a big hug."

Howard, now frontman of Light The Torch, appears on the track The Signal Fire [see panel], which features him singing the lyric '*Can we walk a mile in another's shoes*'.

"The lyrics reflect the lack of compassion and empathy that people have for one another," explains Jesse. "I thought it was a perfect line to have Howard sing, because of the things we've both been through, being compared to each other and all the fucking nonsense the media has put on us.

"I also got to hear Adam get on his ass like he does to me," laughs Jesse. "Making him do things over and over. There was this solidarity between us, like, 'Yeah, you have to go through this same shit that I have to, singing the same fucking part 20 times!'"

Through shared experiences, good and bad, with friends old and new, Jesse has reached a place where he can head his demons off at the pass. He's grateful, too, for Killswitch Engage, the vehicle that allows him to express himself so directly so that he, and the band's fans, can heal and learn together. K!

KILLSWITCH ENGAGE'S NEW ALBUM ATONEMENT IS AVAILABLE ON AUGUST 16 THROUGH MUSIC FOR NATIONS. THE BAND TOUR THE UK IN OCTOBER – SEE THE GIG GUIDE FOR INFORMATION

A pose that says, '*I dare* you to take the piss'

REST INSIDE THE FLAMES

HOWARD JONES details what it was like being back in the KILLSWITCH fold...

"Recording [guest vocals on The Signal Fire] was pretty easy. The band were pretty deep into the recording process so they were ready for me. Within seconds Adam and I were laughing, so it was old, familiar territory for us.

"Anyone who has recorded with Adam knows that he's like Sylvester Stallone's character Lincoln Hawk [the arm wrestling champion from the 1987 film Over The Top]. When his baseball hat goes on backwards, he's *all* business.

"Jesse and I have sat at the same dinner table with four talented, kind, quirky guys for about a decade each. I think the similarities [between us] are always there, so once we actually spent some time together, we were bound to hit it off."

The Regrettes: big fans of B&Q's garden section

RISING STARS

TEENAGE RIOT

In a world without a whole lot left to believe in, put some faith in LA punk gang THE REGRETTES. Led by the force of nature that is vocalist and guitarist LYDIA NIGHT, they're here to champion causes both personal and political, and to let you know that it's okay to be a little weird…

WORDS: MISCHA PEARLMAN PHOTO: ASHLEY OSBORN

In mid-2019, it's fair to say the world feels somewhat broken. Yet even though things on a global, political and environmental scale have never seemed so bleak, that doesn't necessarily negate your own personal experiences. In the midst of all that tumult, you still have a right to be happy when you have a reason to be, and sad when you don't.

That's something Lydia Night knows all too well. It's an issue the founder and frontwoman of LA punk band The Regrettes is tackling head-on on her band's forthcoming album, How Do You Love?, in fact. Anybody familiar with them will already know that Lydia is a passionate advocate for the rights of women and minorities – last year, for example, they released a single called Poor Boy. A response to the confirmation of Brett Kavanaugh to the U.S. supreme court, despite numerous allegations of sexual misconduct having been made against him, it was a powerful political statement. How Do You Love?, however, exists more fully on the personal and emotional side of things.

"I think people need an album like this in such a political time," she explains. "There's so much going on in the world that's depressing and scary, but people are still living their everyday lives: falling in and out of love, dealing with relationships and personal issues that don't feel as big right now because they really aren't. But I think an album that can help someone figure out their own shit is a helpful thing right now."

Lydia doesn't turn 19 until October 13, but she is no ordinary teenager. Though she grew up in LA, she was born in New Orleans, where her writer/director/producer father Morgan

Wait, guys, was it something we said?

Higby Night ran The Shim Sham Club, which hosted shows by the likes of The Cramps, The Hives and The Breeders. When the club closed in 2003 her parents moved back to LA. It was a couple of years later, when Lydia was five, after they took her to a gig by The Donnas that her dreams of playing rock'n'roll were born. The following year, they bought their daughter a guitar. It didn't take long for Lydia to build an impressive CV that includes a stint singing as part of an onstage choir with Dead Man's Bones, the band headed up by actor Ryan Gosling. In 2012, she formed Pretty Little Demons with her friend Marlhy Murphy, and, thanks to a Kickstarter set up by Lydia's dad, the pair raised nearly $5,000 to record their debut EP. Soon after, they became the youngest ever band to play auspicious music industry showcase South by Southwest. Lydia was just 12 at the time, but remembers it – and the pair's other gigs – well.

"It was crazy," she says of those nascent footsteps into her music career. "I remember being pretty nervous, but at the same time, it was so fun. We were proud of being there. I think we got pinned as a novelty act a lot of times because we were so young, which I don't judge people for, honestly. A lot of times people just thought we were really cute, but then they'd stay and watch us and end up being really impressed."

In 2015, Pretty Little Demons morphed into The Regrettes, and the pair released a debut EP, Hey!, later that same year. In March 2016, when Lydia was just 15, The Regrettes were signed to major label Warner Bros. Although the band – now completed by lead guitarist Genessa Gariano, bassist Brooke Dickson and drummer Drew Thomsen – have gone through numerous line-up changes since, it's always primarily been a vehicle through which Lydia can express her true self. While she's acutely aware of how good fortune and good connections – not to mention the proactive support of her parents – have allowed her to follow her passions, it's the values that her mother and father instilled that she thinks are most important.

"I've always been taught that weird is good," she says, "and to not be afraid of not fitting into any kind of social norms or boundaries. That's really allowed me to be the artist I want to be. I definitely credit a lot to always being told to not worry about what everybody else is thinking."

"I'VE ALWAYS BEEN TAUGHT THAT WEIRD IS GOOD"
LYDIA NIGHT

Precocious and intelligent, Lydia – partly as a result of that parental encouragement – is someone who defies stereotypes, and The Regrettes are the musical soundtrack to her innate defiance. As a result, she's become a role model and spokesperson for questioning societal conventions and standing up for what you believe in – those core tenets of punk. Yet despite her confidence – and the stridency of the songs that make up How Do You Love? – there's also a previously unseen and unheard sense of vulnerability that flows through the record. While its semi-fictional narrative – which charts the rise and fall of a romantic relationship – is assembled from an array of different experiences, it is entirely rooted in truth and genuine emotion.

"I was in a weird situation where I didn't know that was what I was feeling," admits Lydia, "and the other person in the main relationship that this was written about was so confusing to me. I was experiencing a lot more self-doubt than I probably ever have, and I felt the need to write about it because I felt really bad about it and really guilty about it. And hated how much I was doubting myself. So I used this record to get myself out of that."

Clearly, then, Lydia has already experienced more in her 18 years so far than some people do in a lifetime. Like most child stars, by starting a career in the music industry so early, she's been exposed to things and lived a life far removed from the average teenager's. Although she went to a "regular public high school for ninth grade and then half of 10th grade", she then dropped out to be home-schooled, which allowed her to go on tour. Despite that, she doesn't feel like she was denied – or that she denied herself – a normal childhood.

"I'm very happy and grateful I took the route that I took," she says, "and that I went to school at the time I did – I made so many great relationships, so I don't feel like I missed out on that. It was a great time for me, but then I also got to do what I always wanted, which was to start touring. I got to do that because I was allowed to leave, so I feel like I had a great balance, and I'm really happy with the choices that I've made."

That's not to say it's all been an easy, fairytale journey, however. Being in a band is all Lydia has ever wanted from an early age, but the reality of rock'n'roll can be really different to the dream. She thankfully hasn't experienced the toxic side of what *can* sometimes be a sexist, misogynistic industry, but she has seen personal relationships suffer as a result of being on the road. At the same time, that's something that's become a source of inspiration – especially on this record.

"It's way less glamorous than people like to romanticise it as," she says. "It really does show what friendships will work and it shows people's true colours, and who will stick around. But I don't blame people who don't want to get close or be in a relationship with someone who's leaving [to go on tour] all the time. I totally get that, and I think they have every right to not want that. And there's also this weird thing that when you're gone, it's really hard to talk to people at home a lot of the time. It sounds awful, but it's like you literally don't have energy for it. It's really hard to keep up relationships."

Lydia is, it seems, self-aware enough to know that as The Regrettes grow in stature and she becomes more of a star, that'll likely get even harder. She recently collaborated with Green Day's Billie Joe Armstrong singing on a Morrissey song, and provided tour support in the UK and Europe for twenty one pilots, for example. Even though she's still young, and even though The Regrettes look like they're about to truly take off, with that knowledge in mind, she's already planning to expand her horizons.

"I think I'll always be a musician," she says, "but I want to do other things on top of that. I think about the future and at some point I'm going to need a break from music. I love it, and I wouldn't change it for the world, but there are many other things that I would love to do – act or model or start a restaurant – just random things like that, way later in life. There's so much I would love to do and accomplish."

Given the drive and determination that's got her to this point, don't rule out anything. KI

THE REGRETTES' NEW ALBUM HOW DO YOU LOVE? IS AVAILABLE THROUGH WARNER BROS ON AUGUST 9

WHO RUNS THE WORLD? GIRLS!

LYDIA NIGHT shines a light on the ladies who inspire her to be a better woman...

LIZZO

"I think Lizzo is the biggest star of our time," Lydia reckons of the rising rapper and actor. "She's doing something that's never been done. The fact that there's a major label backing such an unlikely pop star gives me so much hope. To see someone like that representing people who don't usually get any is so empowering and inspiring."

COURTNEY LOVE

"I know people have mixed feelings about her," she says of the divisive Hole frontwoman, "but Live Through This was a huge inspiration for me. I think it's one of the best albums ever. It changed my music tastes and the way I started writing."

ALEXANDRIA OCASIO-CORTEZ

The rising U.S. political activist is a source of great inspiration, too. "She is so incredible. I love her so much," says Lydia. "That there's this woman standing up to all these grown men giving her death stares, and she doesn't give a fuck is so unbelievably cool."

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KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

What colour's your wall, Knocked Loose? "Kind Of Blue..."

MASTERS OF BRUTALITY

Kentucky hardcore mob KNOCKED LOOSE go off like a bomb on incendiary second album

When Knocked Loose introduced themselves with their killer Laugh Tracks debut in 2016, it was with all the subtlety of a bomb. It was a fierce way of announcing to the world the emergence of one of hardcore's weightiest and most rabid new entities. Eleven tracks of pure belligerence, it immediately connected with anyone searching for music that was violence incarnate. Their sound was nothing revolutionary, drawing comparisons with plenty of big-riffing, hard-hitting, non-joking bands pushing out musical punches, but they pushed every element of it to the extreme, and in doing so created something uniquely hostile, comfortably existing alongside the likes of Code Orange, with their slow motion breakdowns built to crack bones. Legend of dangerously chaotic mosh pits at their shows soon spread, with good reason, and this follow-up is deservedly emerging as one of the most anticipated heavy releases of 2019.

Natural roadhorses, time spent on endless touring has only served to hone the Kentucky quintet's chops here. Not only that, as cathartic as their music is, on album number two they clearly have not found a cheerier perspective from which to view the world. A Different Shade Of Blue is not only a worthy successor to their debut, it eclipses it across the board, and offers *more* of everything that made that record so compelling. It's more hardcore, more metal, there are more fast parts, more breakdowns, more malice, more unease and, perhaps most importantly, more energy. As it careens along, the whole thing hits you with a drive that is breathless no matter what tempo they go at.

That they are out for blood is evident from the moment opener Belleville comes screaming out of the traps. It is 100 per cent attack, and in its short three minutes it covers so much territory as it shifts between breakneck thrashing and all different kinds of slow-paced slamming devastation it's almost too much. Screaming a single sentence with the unrestrained ferocity singer Bryan Garris pours into every bilious utterance should blow out the larynx, but he doesn't let up for a moment, and as he closes out the track shrieking, '*I need you to make me feel*', it sends a chill down the spine. What follows is a masterclass in unrepentant brutality, smashing through genre boundaries without flinching.

KKKKK

Among the titanic chuggery and violent riffs that dominate proceedings, they throw in other flavours – touches of Slayer-esque evil infiltrate Mistakes Like Fractures and Guided By The Moon, a pinch of death-inflected doom ups the sinister ante on By The Grave, and the coda that closes out apeshit standout In The Walls is eerie in the extreme.

Rather than recording live in the studio as on their debut, under the guiding hand of producer Will Putney (Northlane, The Amity Affliction) the band have taken a more deliberate approach here, and it's served them well, hardening their edges. They've also recruited a couple of friends to help them out, with Dying Wish's Emma Boster lending her formidable scream to A Serpent's Touch, and Every Time I Die's Keith Buckley showing up on Forget Your Name. This last is the album's most furious, explosive moment, and one of the best things Knocked Loose have ever done. The band don't need to rely on outsiders to get the job done, though, and what they've made here is something that's pushed hardcore's limits entirely on their terms. Brace for impact. **DAN SLESSOR**

Q&A BRYAN GARRIS (VOCALS)

Tell us about the A Different Shade Of Blue concept...
"It breaks down into two parts: visual and conceptual. Visually, the last two records have been blue, and it's an aesthetic I just wanted to capitalise on. Conceptually, blue is the colour of feeling down. That theme of depression has been present throughout my lyrics, so there is an element of just getting to see a different side of that. It sounds poetic when you say it, but it's actually pretty straightforward. We definitely try new things on this new album, but I don't think they'll make anybody stray away from the band."

Do you feel like you've matured substantially as a lyricist on this new record?
"The lyrics that I write are very much of a time and place. I think my lyrics have grown with me. On those first records, I was writing

"I'VE FELT FOR A LONG TIME THAT LOSS IS A PART OF LIFE I CAN'T SHAKE"
BRYAN GARRIS

about those things that people experience as they come out of high school. You lose friends. You try stuff that you might regret later. In some cases you might even write shit that you might regret later. But I look back and see that 17 or 18-year-old. Now I'm 26. You're not supposed to be writing about the same stuff now as you were back then."

How has that manifested, lyrically?
"The new record deals with loss. I feel like I'm at an age now where relatives are getting old. Relatives are passing. You're losing friends to addiction and those things that you just didn't have to worry about in high school. I've felt for a long time that loss is a part of life that I just can't shake. I don't write with a view to people relating to my music, but I think that these feelings will be relatable to a lot of people in their mid-20s."

INTERVIEW: SAM LAW

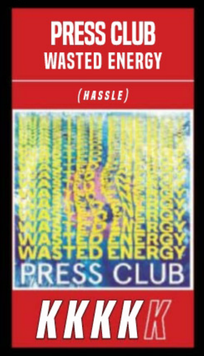
REVIEWS

GET WASTED

Aussie garage-rockers PRESS CLUB dial up the punk on album two

If you were lucky enough to catch Press Club on their first UK tour this spring, you'll have witnessed the band in their natural habitat. The Melbourne quartet have even said that they think of themselves as a live band first and foremost, and it's easy to see why their scuzzy, garage-rock heart would beat hardest when crammed into pub rooms with sweat-soaked instruments and beer-soaked carpets. Indeed, the thrill of their hot-blooded scrappiness is that bit sweeter in the wild, with the added danger of things fucking up.

As such, the band have strived to capture that raw and honest feeling of their live performances on record, loose imperfections and all. Their Late Teens debut – which, despite only getting a UK release in January 2019, has been in record stores in Australia for more than a year – was recorded in one take, and it hummed with an untamed haziness as singer Natalie Foster unbottled her inner angst, locking in on bad relationships and feelings of displacement. This follow-up, which was tracked live in the band's self-built studio underneath Melbourne's Westgate Bridge, only pumps up that realness, with a bolder, blunter hit to Greg Rietwyk's impatient guitar rushes and Iain MacRae's thuggish basslines. As for Natalie, no vocal overdubbing was used for these new songs, and while Late Teens tended to bury her voice in waves of distortion, here her delivery has a clear, brash sting to it.



PRESS CLUB
WASTED ENERGY
(HASSLE)
KKKK

It makes for a louder, more confrontational style that – whether intended or not – complements a change-up in the singer's lyrics, as she's started to spin the lens away from introspection towards wider social problems. Get Better is perhaps the clearest-cut example of this, a glorious, punching-up anthem that calls out do-gooders who don't practise what they preach. '*We have to all get better*,' she repeats in a fiery rasp. The use of these punky slogans is a newfound habit of the singer's, with another appearing in Behave, where she vows to stop being a people-pleaser. '*Behave just like you should*,' she spits over and over, her Australian accent adding to the song's biting bitterness.

But make no mistake, where there's a new directness to Press Club, there's still plenty of warmth, colour and personality. Opener Separate Houses feels like sticking your thumb in the mains – in a good way – with Natalie coming off like a human turbine of grit and soul. At the other end of the spectrum, meanwhile, Thinking About You radiates an unsettled, nervous energy, as the singer recounts a freaky experience with a stalker. With such vibrancy from start to close, Wasted Energy feels hot with spirit and emotion, while the band's most notable achievement, ultimately, is that it all feels very real. TOM SHEPHERD

PETLIB.
MAKER
(DEATH SHALOM)
KKKK

FOR FANS OF: Deafheaven, Employed To Serve, Explosions In The Sky

■ Ever imagined you're the master of the universe? London trio Petlib. have. In fact, they became so enamoured with the idea that they've gone and written a whole concept album about exactly that. Thus, the plotline of Maker tells the story of a scientist who creates a universe in his own mind – and makes himself the god of it. Far from being a musical episode of Rick And Morty, the result is an ambitious record that demands beginning-to-end listening as it tells the story of the rise and demise of the scientist and his world. The narrative flips between the outer and inner cosmos, and as it does, the music rolls from crushing beatdowns to electronic interludes and expansive post-rock. In its wholehearted commitment to the story it occasionally puts narrative before ease of listening, but it suits such big subject matter. And, for Petlib., if you want every song to be verse-chorus-verse jams, go create your own universe. JOHN LONGBOTTOM

HAMMERFALL
DOMINION
(NAPALM)
KKKKK

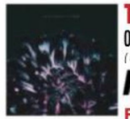
FOR FANS OF: Judas Priest, Iron Maiden, Sabaton

■ Never Forgive, Never Forget, the opening track on Swedish power metallers HammerFall's 11th album, is a galloping headbanger that warbles on about a dragon-lady raining hell from the skies. A little bit later, there is the magnificently cheesy (We Make) Sweden Rock, which references the likes of Judas Priest and Swedish metal progenitors Heavy Load, while elsewhere there's a piano-led ballad, a bit of hammy horror, and a whole lot of overblown heavy metal mania. It's HammerFall being HammerFall, basically, and that means hard-hitting but relentlessly polished power metal packed with sleek hooks, soaring vocals and stainless steel riffs. It certainly isn't for everyone, and there's a distinct lack of dirt under the nails but, naturally, it's more old-school than Hogwarts. They stay firmly ensconced in their own comfort zone throughout, but that's quite admirable, and if you like this sort of thing, these Swedes do it with consummate ease. PAUL TRAVERS

HAVELOCKE
THIS IS HAVELOCKE
(JUST EXIST)
KKKKK

FOR FANS OF: AFI, Billy Talent, Alexisonfire

■ Despite being newcomers, Havelocke sound like they've time-travelled from the punk and emo scene of the early 21st century. This EP is fuelled by dark-hearted melodies that recall the period before AFI let their synth-pop tendencies dominate, with occasionally metallic guitar lines providing a reminder that My Chemical Romance cited Iron Maiden as an influence. There are only four songs here, but the Sheffield quartet make them all count, and the sense of familiarity when hearing them for the first time is as much down to sharp songwriting as the wearing of influences on sleeves. Shudder and Faceless are packed with dramatic hooks, the latter perfectly encapsulating Havelocke's appeal. Cellar is both the shortest tune and the most ambitious, packing a host of different dynamics into three minutes, before Gone waves goodbye in emotion-stirring fashion. This Is Havelocke is quite the introduction to a rather promising band. OLLY THOMAS



THE CONTORTIONIST
OUR BONES
(EONE)
KKKKK

FOR FANS OF: Skyharbor, A Perfect Circle, Tesseract

■ From Anathema through Opeth to Between The Buried And Me, there's a long history of progressive-minded metal bands gradually softening their abrasive edges. It's nearly two years since The Contortionist completed their own transformation on fourth album Clairvoyant – a wonderful but clean-vocal-populated swirl that some fans still haven't gotten over. It would be interesting to see if this EP indicated any further evolution or regression, but frankly there's just not enough of it. There are only four tracks and of those, All Grey is a beautiful sub-two-minute interlude, while 1979 is a straight Smashing Pumpkins cover. Of the remaining songs, Follow offers an intriguing mix of floating melodies and low-end heaviness, disjointed guitar and vocal screams. There's an element of throwback to it, but then Early Grave sounds like A Perfect Circle messing with a dirty grunge riff. It's interesting, but hardly Earth-shattering. PAUL TRAVERS

KRYSTHLA
WORLDWIDE NEGATIVE
(PHD)
KKKKK

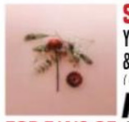
FOR FANS OF: Lamb Of God, Machine Head, Fear Factory

■ Brit metallers Krysthla have used their third album to present a timely state of the nation address. Predictably, it isn't an easy listen. The heaviness here can occasionally get repetitive, but it's always well managed, and this is an album that claws its way into, or possibly out of, some very dark places indeed. Opener Negative rampages through paranoia and despair, while closer The Gift brings things full circle, addressing the fall-out from a friend's suicide. It's both technical and whiplash-inducing, and while the music and themes are heavy, there's something about their basis in reality that makes them feel appropriate. Thankfully, two songs offer hope, and they're easily the best things here. On both Zero Sum Game and Reawaken, the Northamptonshire outfit find proper, sung melodies to layer over the mayhem – and it works brilliantly. More like this, and Krysthla might have more positive things to rage about next time. STEVE BEEBEE

BAD OMENS
FINDING GOD BEFORE GOD FINDS ME
(SUMERIAN)
KKKKK

FOR FANS OF: Bring Me The Horizon, The Amity Affliction, Linkin Park

■ Bad Omens' self-titled 2016 debut, somewhat perversely, promised great things. Dependent on listeners' appreciation of the more melodic end of the Virginia mob's metallic attack, Finding God Before God Finds Me just about delivers on them. Following Bring Me The Horizon's scene-swerving lead into far more accessible territory, this dabbles in alt.rock, pop-punk and shimmering electro, owing a massive debt to the Sheffield figureheads and, indeed, Linkin Park before them. Fortunately, they concoct some absolute bangers from the existing formula. The opening salvo of Kingdom Of Cards and Running In Circles acclimatise on a bed of strange ambience and semi-tribal beats, while Careful What You Wish For reaches an anthemic crescendo. Then, when they do get properly heavy on Dethrone five tracks in, it's all the more impactful for it. Hard nuts best stay away, but this will delight those open-minded enough to delve into metalcore's new divide. SAM LAW



SUNSLEEPER
YOU CAN MISS SOMETHING & NOT WANT IT BACK
(RUDE)
KKKKK

FOR FANS OF: Basement, Jimmy Eat World, Tigers Jaw

■ The members of Utah emo quintet Sunsleeper have been active in music for over a decade, and that experience shows in both the sound of debut album You Can Miss Something & Not Want It Back, and the well from which they draw their influences. This is a record that's steeped in '90s indie-rock and emo nostalgia, making comparisons to Basement and Jimmy Eat World inevitable. Lead-single Soften Up – an upbeat, sing-along-ready number – would slot seamlessly into the discography of the former, but there's more to Sunsleeper than echoing what's worked so well for other bands in the past. The quintet are good when it comes to heartfelt numbers like Feel The Same, but they're best when they properly let go, such as on the hard-hitting No Cure. They could do with indulging those bullish tendencies more going forward – occasionally, things do lull a bit here – but as a first effort, this works just fine. JAKE RICHARDSON

PIJN & CONJURER
CURSE THESE METAL HANDS
(HOLY ROAR)
KKKKK

FOR FANS OF: Baroness, Torche, Conjurer

■ You may have an idea of what to expect from a band combining members of Midlands riff demons Conjurer, and Pijn, the Mancunian purveyors of epic, elegiac post-rock. And certainly, heavy riffs and widescreen weightiness are to be found on this EP from the union of those outfits. So too, however, does a sense of playfulness, warmth and outright joy, captured both by their Peep Show-referencing title and, more pertinently, the way opener High Spirits lives up to its name with the sonic equivalent of the sun emerging from behind clouds. Originally commissioned for a collaborative performance at last year's ArcTanGent festival and due to appear there again this year, there's never a sense here that the members have approached CTMH with any less dedication than they put into their full-time bands. These four songs serve to highlight how special Pijn and Conjurer are, while standing on their own merits as a rip-roaring one-off. OLLY THOMAS

LIVES

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

MAIDEN AMERICA

IRON MAIDEN conquer as they bring The Legacy Of The Beast Tour stateside

IRON MAIDEN
+ THE RAVEN AGE

WELLS FARGO CENTER, PHILADELPHIA

30/07/2019

KKKKK

It's just not fair. Iron Maiden have no right to be this good. Granted, Steve Harris' mob have been doing this for almost 45 years now, so they should know what makes a good gig. But *this* good? It's not just the fact that, despite all now being in their 60s, the six of them have as much energy as bands a third their age, nor that their stage show continues to be one of the most visually thrilling live experiences you'll ever see. It's also because, on this U.S. run of The Legacy Of The Beast Tour, the band – just as they did in Europe last year – are playing a set filled with deep cuts, backed by the best show they've ever had. When they take the stage, they immediately power into a phenomenal Aces High, which, on its own, would be a great start. That a huge replica Spitfire plane flies over the band while they're playing the song and fires at the fans in the front makes it truly exhilarating.

With all this to warm up for, you have to feel a little bit sorry for openers The Raven Age. Then again, they also know what to expect, having supported Maiden many, many times. They acquit themselves well, however, and even if they don't have anywhere near the same kind of production values or history to draw from, power ballads like The Face That Launched A Thousand Ships definitely prove their worth on the same stage, even if the audience response is somewhat muted.

Maiden, though, are just in a world of their own – something demonstrated by the fact that the sight of Bruce Dickinson with a double-flamethrower during Flight Of Icarus is just one of many riveting moments of the night. Inspired by the comic book and computer game of the same name, The Legacy Of The Beast Tour is a wholly immersive, mind-blowing event. The singer's frequent costume changes to match the songs and the stage-set are almost as impressive as his voice, which reaches impeccable heights on 2 Minutes To Midnight and a superb Revelations. Meanwhile, the constant showmanship of both Steve Harris and guitarist Dave Murray demonstrates just how well-honed this band are – and just how good at theatrics they are, too.

During The Clansman, Bruce brandishes his mic stand like a sword, a gentleman's cane and a wand, before battling a giant-sized Eddie during For The Greater Good Of God. He then changes into a priest's outfit for Sign Of The Cross, delivering his lines with an almost religious zeal. And then there's the encore, a killer one-two-three of The Evil That Men Do, Hallowed Be Thy Name – during which Bruce flirts with a giant hangman's noise that sways in front of him – and, of course, the predictable but still thrilling finale of Run To The Hills. Even this standard gets such loud cheers from the crowd it almost feels like they didn't expect it.

From end to end, this is a triumph of both theatricality and music. It's proof that Maiden – unfair as it may be – are still one of the best live bands you could ever see. **NIGEL PEARLMAN**

PHOTOS: NICK KARP

Bruce's game of 'capture the flag' had gone turbo

HOW WAS IT FOR YOU?

ROB
DELAWARE
"Myself and my friends have been Iron Maiden fans since the Paul Di'Anno days. I've seen them at least 10 times, and tonight was amazing because they're paying tribute and homage to their old fans. They're an influence to everybody and anybody when it comes to metal – and tonight showed that."

EVELYN
PHILADELPHIA
"Tonight was so amazing! It was the best Iron Maiden set list I've ever seen, and I've seen them six times now. The first time was in 1999, and they're a band that I'll never stop going to see live – I don't care if I'm 80. I hope they're still alive when I'm that old!"

ARYAN
PHILADELPHIA
"It's been my lifelong dream to see Iron Maiden. This is what I fantasised about as a kid, and tonight I moshed my way to the front. I'm on such a high right now, I'm really just overwhelmed by all of it. My dad saw them when they were an up-and-coming band – he paid, like, £1.25 to see them in a shitty nightclub in London, and now here I am."

FACE IN THE CROWD

Is this you screaming for Iron Maiden? Well, you've won a copy of The Studio Collection – Remastered! Send a picture of your face and your ticket to Feedback@kerrang.com to claim your loot!

Amyl And The Sniffers: this looks really calm and sensible...

LIVES

FILTH & FURY

AMYL AND THE SNIFFERS rage in New York's hottest venue

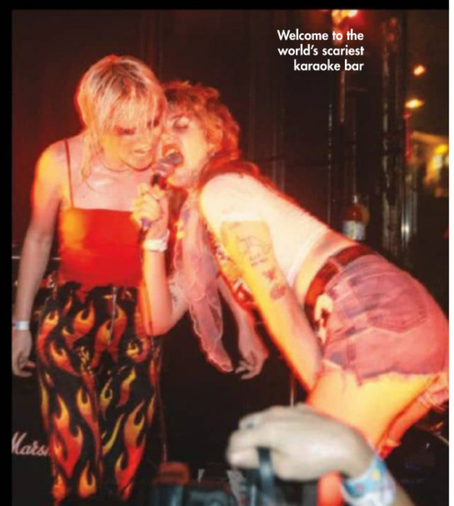
■ It's because of shows like this that we named Amyl And The Sniffers one of the Hottest Live Bands On Earth in last week's issue. For the entire time the Melbourne quartet are onstage, it feels like anything could happen. There are no boundaries, no limits – just the most pure and visceral expression of rock'n'roll you'll find anywhere in the world right now.

AMYL AND THE SNIFFERS
+ NICK CAGE
MARKET HOTEL, NEW YORK
19/07/2019
KKKKK

It makes them a difficult band to open for, but Nick Cage – and yes, that really is this New York outfit's name – do their very best. Sadly, while their blistering, bellicose hardcore is truly great, it's clear that nobody here cares a damn about anybody other than the headliners.

That buzz of anticipation sparks to life the second Amyl, all sporting mullets, walk onstage, and every single person here loses their shit. Dynamic frontwoman Amy Taylor sneers with attitude and confidence throughout, as the band's breakneck, untidy punk rock is carried by a wild, unhinged energy that only increases the longer they play. I'm Not A Loser and Gacked On Anger are highly-strung blasts of riotous energy, Amy's voice cutting through the hot, heavy air, while Cup Of Destiny and a cover of I Don't Give A Fuck by rapper Bo$$ are two frenzied highlights of the night.

At various points, Amy flails wildly onstage and dives into the crushed crowd, while throughout she looks like she's about to break something. By the end, her energetic performance has completely smeared her heavy eye make-up, and she pulls faces that make her look – deliberately – utterly deranged, if not homicidal. It all makes for an exhilarating, wild experience. What's more, this is absolutely the real deal – none of this is affectation, but pure punk rock depravity. If it's an explosion of exhilarating energy you're after, take a good, long sniff. MISCHA PEARLMAN



Welcome to the world's scariest karaoke bar

PHOTOS: NICOLE MAGO

BLOODYWOOD

02 ACADEMY2 ISLINGTON, LONDON
27/07/2019
KKKKK

New Delhi metallers make awesome UK debut after viral fame

■ "You've rocked with us on screens, now we get to rock with you tonight!" bellows Bloodywood co-vocalist Raoul Kerr. Having found online fame after their metalised covers of pop tunes like Ed Sheeran's Shape Of You and Kendrick Lamar's HUMBLE. went viral, the New Delhi outfit have since proved that they also make killer music of their own. Tonight, as evidenced by the number of people here for their UK debut, the cover-based horsing around has served as a launchpad for something that's genuinely brilliant. Taking the sound of traditional Indian music and seamlessly fusing it to a thunderous nu-metal engine, the trio – expanded to a sextet for touring – are totally unique. With mosh-starters like the aptly-named opener Machi Bhasad (Expect A Riot), which they play a second time as a triumphant closer, they have in their arsenal a clutch of original songs that are as explosive and fun as they are heartfelt. Their biggest song, Ari Ari, sees people both moshing and frantically dancing to its enormous grooves, but however folk are reacting, every single one has a smile upon their face throughout, as do the clearly delighted band. And when one of their covers does arrive, in the shape of a bonkers run-through of Nirvana's Smells Like Teen Spirit, it incites nothing short of absolute mayhem. Bloodywood? More like bloody good. JAMES HINGLE

UNIFORM

+ BAD BREEDING
ELECTROWERKZ, LONDON 25/07/2019
KKKKK

Transatlantic punk pairing bring catharsis and vitriol to the capital

■ It seems highly unlikely that Stevenage and New York City have all that many similarities as places to live. However, across time zones and genre lines, English punks Bad Breeding and Gotham industrialists Uniform have found a common cause, breathing in their respective environments and spitting out the toxins. The former blast onstage with Exiled, the title-track from their absolutely essential new album. Their argy-bargy anarcho racket, at its fieriest on a raging Whose Cause?, ensures a momentum that even a faulty bass amp can't derail, while the slamming dirge of Theatre Of Work shows they can maintain their rage even at a less breakneck tempo. Uniform, meanwhile, offer a sonically different, but similarly street-level blast of catharsis. Since acquiring a drummer for last year's excellent The Long Walk album, they've evolved a more organic feel while retaining the merciless qualities of their more mechanical early material. Guitarist Ben Greenberg generates an unrelenting stream of riffs that lurk somewhere between noise rock and Ministry's streamlined thrash, while permanently wide-eyed and open-mouthed vocalist Michael Berdan proves an absolutely riveting frontman. On the hottest night of the year, both bands boil over with scorching intensity. OLLY THOMAS

"And did you pay full price for your ticket, sir?"

PERRY FARRELL

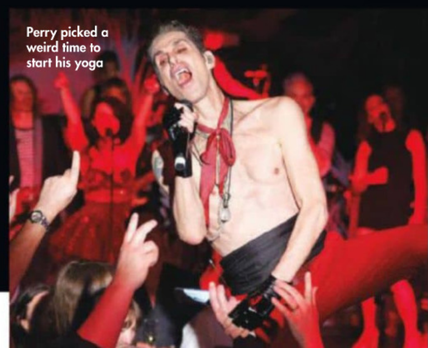
THE BOX, LONDON 27/07/2019
KKKKK

The wild man of alt.rock declines to play it safe in Soho

■ The Box, a 200-capacity club in the thick of Soho, features a stage with a catwalk, the head of which extends to the bar at the rear of the room. During Perry Farrell's 80-minute set, this platform is populated by a snake-handler, trapeze-artists, dancers both erotic and otherwise, and the singer himself, not to mention an 11-piece band the dexterity of which is truly world-class. Whatever this is, a quiet night in it is most definitely not.

When Perry formed Jane's Addiction in the mid-'80s, he imagined their home to be the kind of clubs in which danger lurks in the shadows. Tonight, in the heart of London's declining but still evident sex industry, the feeling is one of hedonism and abandon. Close enough. Performing just inches from everyone in the room, the 60-year-old's 16-song set – which veers from new songs Snakes Have Many Hips and the glorious More Than I Could Bear, to vintage cuts like Mountain Song and the always sublime Jane Says – tears down the established parameters of a rock show. In its place comes an immersive experience that is as immediate as a punch on the nose.

From this, at least two things are evident. The first is that the audience are freed from their normal role as mere spectators and thus become part of a show during which many minds are blown. The second is the matter of proximity – the opportunity to see a performer, a genuine rockstar, at quarters so close that it's possible to discern his aftershave of choice. The experience feels electric, sometimes dangerous, and always unique. Tonight at The Box, Perry Farrell proves that he still possesses the imagination and talent to think outside of it. IAN WINWOOD



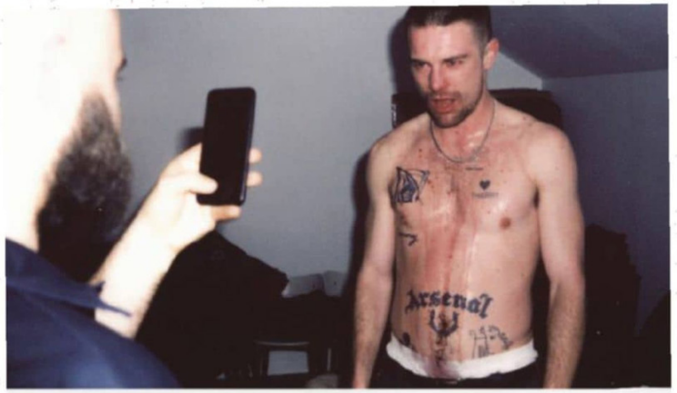
Perry picked a weird time to start his yoga

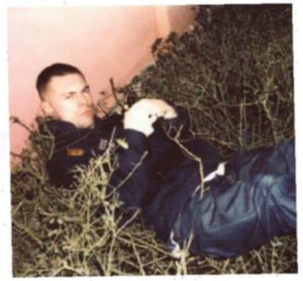
PHOTOS: PAUL HARRIES

GET IN THE VAN

PUPPY

A taster of the high times and hijinks on tour with the maverick London trio…





PHOTOS: SEAN BLACK

WHAT GOES ON TOUR…

The PUPPY litter get serious for a second. Alas, it's literally only for a second…

Our favourite movie to watch on tour is… Any kind of uplifting sports documentary.

The golden rule on tour is… Never pay for Krispy Kremes.

The first thing we do when we get to a venue is… Strip naked and wrestle one another onstage to make sure it's sturdy enough for the ruckus.

The one essential rider request is… A framed picture of Princess Leia. We absolutely love Star Trek!

The phrase you're likely to hear on repeat on tour is… "I want to go home."

The life of the party on tour is… Whoever is least hungover and sad.

The van usually smells like… The spliffindor common room at 4:20pm on April 20.

The saddest thing about getting home is… Realising that no-one even missed us.

GIG GUIDE

COLD-BLOODED THRILLERS

PARKWAY DRIVE prepare to slay the doubters with a **BLOODSTOCK** headline set for the ages…

Q&A WINSTON MCCALL (VOCALS)

Hey Winston! This will be the first time Parkway Drive headline a major summer festival in the UK. How does that feel?
"I'd be lying if I didn't say, 'Fucking great!' It's fucking awesome – we've worked our arses for a long time and we've had a very dedicated fan base who have supported us along the way. I 100 per cent believe that everything we are bringing will be worthy of a headline slot. For me, it's a no-brainer. I'm stoked to feel that confident in being able to fill that slot and do it well."

Can you give us a clue as to what you've got planned for your set?
"Everything – *everything*'s planned! We're pulling no punches. We simply want to give something to people that they're going to walk away from remembering and something that was worth their time. It's always heavy – Parkway is always heavy – it just goes through various shades. I don't want to give you any of our surprises. Rock up, see it and fucking *feel* it, because that is always the best way."

When you were announced for Bloodstock, there was a pocket of discontent among some festival-goers. Are you looking forward to proving them all wrong?
"Oh fuck, yeah! It's the kind of thing that in the past would rattle you, but these days… It's like, 'Come on, then!' There's a reason Bloodstock have given us this chance, and it is not down to charity. We don't plan on delivering anything other than 110 per cent. I can guarantee you that we won't be the softest band there on the weekend, and we will give you a show that you will remember!"

> **"WE HAVEN'T BEEN GIVEN THIS CHANCE OUT OF CHARITY"**
> WINSTON MCCALL

After this headline set, do you feel that the sky's the limit when it comes to looking at headlining other festivals around the world?
"You know what? I don't want to say anything disrespectful to Bloodstock – they've given us a chance and that is a huge fucking deal for us, and I really do believe in what we are doing. I see no point in aiming for anything other than the sky. If we put our minds to it and keep putting our heart into it, then fucking why not?"

Your latest album Reverence – which you celebrated by playing the K! Pit – is over a year old now. Have you had time to reflect on it since?
"Jesus, was that over a whole year ago?! It's been a wild year, eh? The really crazy thing is that the K! Pit gig was one of the smallest gigs we've ever played and that was the start of the album tour. A year on, we're headlining festivals, we sold out [London's] Alexandra Palace, and we're playing the biggest shows of our lives. It has gone from zero to a million within the space of 365 days, which is nuts."

Lastly, have you even started planning the next Parkway album yet?
"Oh, we've got plans coming out of our ears. There's a lot that we've got going on, and I don't even know where to start with some of it! We haven't stopped working, and every time a new door appears, we haven't been afraid to step through it… There's a lot coming!"

DATES
DERBYSHIRE
Bloodstock Festival, Catton Park, August 10.

WORDS: JAMES HINGLE PHOTO: GETTY

NOW BOOKING

☆ = JUST ANNOUNCED

AARON WEST AND THE ROARING TWENTIES Manchester Deaf Institute September 24, Glasgow King Tut's Wah Wah Hut 25, Leeds Key Club 26, London Highbury Garage 27, Southampton Joiners 28.

AIRBOURNE Norwich UEA November 13, Nottingham Rock City 14, Manchester Academy 16, 02 Academy Newcastle 17, Aberdeen Beach Ballroom 18, Inverness Ironworks 20, Glasgow Barrowlands 21, 02 Academy Liverpool 22, Cardiff University 24, 02 Academy Bristol 25, London 02 Forum Kentish Town 26, 02 Academy Sheffield 28, Southampton 02 Guildhall 29, 02 Academy Oxford 30. Support: Tyler Bryant and the Shakedown.

ALICE COOPER Manchester Arena October 4, Aberdeen Event Complex 5, Leeds First Direct Arena 7, Brighton Centre 8, London 02 Arena 10, Birmingham Resorts World Arena 11, Cardiff Motorpoint Arena 1. Support: The Stranglers, MC50.

ALTER BRIDGE Nottingham Motorpoint Arena December 14, Manchester Arena 15, Glasgow SSE Hydro 17, Birmingham Arena 18, Cardiff Motorpoint Arena 20, London 02 Arena 21. Support: Shinedown, Sevendust.

THE AMAZONS Birmingham 02 Academy November 8, Leeds 02 Academy 9, Nottingham Rock City 11, Newcastle 02 Academy 12, Glasgow Barrowland Ballroom 13, Manchester Academy 15, Cardiff University 16, Bristol 02 Academy 17, Bournemouth 02 Academy 19, Norwich UEA 20, London 02 Academy Brixton 22.

AMON AMARTH 02 Academy Birmingham November 28, Manchester 02 Apollo 29, London 02 Academy Brixton 30. Support: Arch Enemy, Hypocrisy.

ARCTANGENT FESTIVAL Line-up: Meshuggah, Battles, Cult Of Luna, Carpenter Brut, Polyphia, Zeal & Ardor, 65daysofstatic, The Black Queen, Daughters, Caspian, The Contortionist, Three Trapped Tigers, The Algorithm, Frontierer, Conjurer, Bossk Ithaca, The Ocean, Nordic Giants, Sleep Token, Coheed & Cambria, Employed To Serve, Puppy, Brutus, Rakekanon, Cultdreams, Slow Crush, Gender Roles. Fernhill Farm Bristol August 15 – 17.

AT THE GATES 02 Academy Manchester December 18, London Camden Electric Ballroom 19. Support: Nifelheim, Deserted Fear.

BABYMETAL Glasgow Barrowlands February 19, 2020, Cardiff Great Hall 20, Manchester Apollo 22, London Eventim Apollo Hammersmith 23.

BEARTOOTH 02 Academy Bristol February 24, 2020, Glasgow SWG3 25, Nottingham Rock City 26, Manchester Academy 28, London Camden Roundhouse 29.

BETWEEN THE BURIED AND ME Manchester Academy 2 October 9, London Camden Electric Ballroom 10.

BLACK FLAG London Camden Electric Ballroom October 7, Birmingham Mill 8, Norwich Waterfront 9, Southampton Engine Rooms 11, Cardiff Tramshed 12, Manchester Academy 11 13.

BLACK PEAKS Manchester Gorilla October 3, Aberdeen Lemon Tree 4, Glasgow Garage 5, Birmingham O2 Institute2 6, Nottingham Rescue Rooms 8, Bristol Fleece 10, London Camden Electric Ballroom 11. Support: Black Futures, Bitch Falcon.

BLOODSTOCK FESTIVAL Line-up: Parkway Drive, Scorpions, Sabaton, Children Of Bodom, Cradle Of Filth, Dee Snider, Hypocrisy, Soilwork, Queensryche, Code Orange, Anthrax, Tesseract, Dimmu Borgir, Thy Art Is Murder, Cancer Bats, Raging Speedhorn, SHVPES and more. Catton Park Derby August 9 – 11.

BOKASSA London Underworld December 6, Manchester Rebellion 7, Glasgow Audio 8, Norwich Waterfront Studio 10, Bristol The Fleece 11.

BOOMTOWN FAIR Line-up: Prophets Of Rage, Pennywise, Killing Joke, Napalm Death, Atari Teenage Riot, Godfiesh, At The Gates, Therapy?, Leftover Crack, Crossfaith, Cancer Bats, Black Peaks, Loathe, Ithaca. Various venues, Winchester August 7 – 11.

BOSTON MANOR Brighton Haunt November 5, Bournemouth The Old Fire Station 6, Plymouth The Junction 7, Leicester The 02 Academy 8, Milton Keynes The Craufurd Arms 9, Stoke-On-Trent The Sugarmill 11, Newcastle Think Tank? 12, Edinburgh La Belle Angele 13, Sheffield Plug 14, Liverpool 02 Academy 15.

BOUNCING SOULS Bristol Fleece October 22, Glasgow St Lukes 24, Manchester Gorilla 25, London Camden Electric Ballroom 26.

BUCKCHERRY Buckley Tivoli November 1, Southampton Engine Rooms 2, Reading Sub 89 3, London 02 Academy Islington 5, Blackpool Waterloo Music Bar 6, Bilston Robin II 9, Cardiff Tramshed 10.

BURY TOMORROW Portsmouth Pyramids December 13, Nottingham Rock City 14, Cardiff Y Plas 15, Newcastle Riverside 17, Glasgow SWG3 18, Manchester Academy 20, London Camden Roundhouse 21. Support: Employed To Serve.

CAMP COPE Bristol Exchange September 17, Cardiff Clwb Ifor Bach 18, Newcastle Star And Shadow Cinema 19, Glasgow Slay 20, Leeds Brudenell Social Club 22, Birmingham Hare & Hounds 23, London Islington Assembly Hall 24, Manchester Gorilla 25, Nottingham Metronome 26, Brighton Haunt 28, Southampton Heartbreakers 29.

CANCER BATS Cheltenham Frog & Fiddle August 7, Blackpool Waterloo Bar 8, Bristol Boomtown Alley 11, Bridgwater Cobblestones 12, Southampton Joiners 13, 02 Academy2 Oxford 14.

CLUTCH Southampton O2 Guildhall December 17, London Camden Roundhouse 18, 02 Academy Leeds 19, Nottingham Rock City 20. Support: Graveyard, Kamchatka.

CONJURER Nottingham Beta October 24, Manchester Star & Garter 25, Glasgow Attic 26, Leeds Key Club 27, Bristol Crofters Rights 28, London Boston Music Rooms 29, Birmingham Flapper 30.

COUNTERFEIT London Garage August 15.

THE CULT Nottingham Rock City October 15, 02 Academy Birmingham 17, Cardiff University 18, 02 Academy Leeds 20, Aberdeen Music Hall 21, 02 Academy Glasgow 22, Manchester Apollo 24, London Eventim Apollo Hammersmith 27, 02 Academy Bristol 28, Portsmouth Guildhall 29.

CULT OF LUNA Leeds Stylus November 28, London Camden Electric Ballroom 29. Support: Brutus, A.A Williams.

DAMNATION FESTIVAL Line-up: Opeth, Birds In Row, Lord Dying, Jo Quail, Imperial Triumphant, Wheel, Akhnah, Dawn Ray'd, Mayhem, Venom Prison, Alcest, Primordial. Leeds University November 2.

THE DARKNESS Belfast Limelight November 26, Dublin Academy 27, Nottingham Rock City 29, 02 Academy Birmingham December 1, 02 Academy Leicester 2, Southend Cliffs Pavilion 3, Norwich UEA 5, Cambridge Corn Exchange 6, Bath Pavilions 7, Portsmouth Pyramids 9, Brighton Dome 10, Watford Colosseum 11, Manchester Academy 13, 02 Academy Newcastle 14, 02 Academy Glasgow 15, York Barbican 17, 02 Academy Liverpool 18, London Camden Roundhouse 20.

DASHBOARD CONFESSIONAL Glasgow King Tuts Wah Wah Hut November 10, Manchester The Deaf Institute 11, London St Pancras Old Church 13-15.

DAUGHTERS London Islington Assembly Hall October 31, Liverpool Arts Club November 1, Dublin The Grand Social 2.

DEAFHEAVEN / TOUCHÉ AMORÉ Bristol SWX September 29, Newcastle Riverside 30, Glasgow Garage October 1, Manchester Academy 1 2, London Camden Electric Ballroom 3.

DELAIN Birmingham O2 Institute February 6, 2020, Manchester O2 Ritz 7, Bristol Anson Rooms 8, London Electric Brixton 9

DESASTER London Camden Underworld December 1. Support: Root, Archgoat.

DINOSAUR PILE-UP Bristol Exchange December 6, Birmingham Institute 8, Glasgow Garage Attic Bar 9, Manchester Academy III 10, London Scala 11.

DRAGONFORCE Edinburgh Liquid Rooms November 2, Hull Welly 3, Leeds Stylus 4, Manchester Academy II 5, 02 Institute Birmingham 6, London O2 Forum Kentish Town 8, Norwich Waterfront 9, Southampton Engine Rooms 11, Cardiff Tramshed 12, Northampton Roadmender 13, Newcastle Northumbria Institute 14. Support: McRocklin & Hutch.

DREAM STATE Glasgow Cathouse October 27, Manchester Club Academy 28, Birmingham Asylum 29, Bournemouth Old Fire Station 30, Swansea Sin City November 1, London ULU 2.

DUFF MCKAGAN London Islington Assembly Hall August 29, Manchester Academy 3 September 1.

ELECTRIC WIZARD London O2 Shepherd's Bush Empire October 17. Support: The Obsessed, Church Of Misery.

EYEHATEGOD Milton Keynes Caruford Arms October 15, London Underworld 16, Cardiff Clwb Ifor Bach 17.

FANCLUB Liverpool Zanzibar October 2, Leeds Hyde Park Book Club 3, Glasgow Attic Bar 5, Newcastle Riverside II 6, Edinburgh Mash House 7, Hull Adelphi 9, Manchester Night People 10, Birmingham Sunflower Lounge 11, Guildford Boileroom 12, Bristol Crofters Rights 13, Exeter Cavern Club 14, London Camden Assembly 16, St Albans Horn 17, Brighton Green Door Store 19, Southampton Joiners 20.

FEEDER Portsmouth Pyramids Centre November 1, Exeter University Great Hall 2, 02 Academy Oxford 4, Norwich University Of East Anglia 5, Cardiff The Great Hall 7, Leeds Beckett University 8, 02 Academy Newcastle 10, 02 Birmingham Institute 11, Inverness The Ironworks 13, Glasgow Barrowland Ballroom 14, Manchester Albert Hall 16-17, Lincoln Engine Room 19, Nottingham Rock City 20, London The Roundhouse 22-23.

Dates: Portsmouth Pyramids Centre March 17, 2020, Manchester Academy 18, Glasgow SWG3 19, Dublin Academy 21, Nottingham Rock City 23, 02 Institute Birmingham 24, Leeds Beckett Students Union 26, London O2 Kentish Town Forum 27, 02 Academy Bristol 28.

FEVER 333 Bristol SWX November 1, Birmingham O2 Institute 2 2, 02 Academy2 Manchester 3, Glasgow SWG3 5, Leeds Stylus 6, London O2 Forum Kentish Town 7.

FIDLAR London Brixton Electric August 27.

FRANK IERO AND THE FUTURE VIOLENTS / LAURA JANE GRACE AND THE DEVOURING MOTHERS Glasgow St Luke's August 26, Edinburgh Liquid Room 27, Manchester Academy II 28, London Scala 29, 02 Academy Bristol 30, Birmingham O2 Institute2 31.

FIREBALL FUELLING THE FIRE TOUR 2019 Line-up: Less Than Jake, Goldfinger, Save Ferris, Thieves Of Liberty. 02 Academy Sheffield September 19, 02 Academy Leeds 20, 02 Academy Birmingham 21, Manchester O2 Ritz 23, 02 Academy Newcastle 24, 02 Academy Glasgow 25, 02 Academy Bournemouth 27, London 02 Academy Brixton 28.

GHOST Nottingham Motorpoint Arena November 16, Cardiff Motorpoint Arena 17, Glasgow SSE Hydro 18, Dublin 3Arena 20, London SSE Arena Wembley 22, Leeds Arena 23. Support: All The m Witches, Tribulation.

GRETA VAN FLEET Leeds O2 Academy November 3, Dublin Olympia Theatre 4, Glasgow O2 Academy 6, Newcastle O2 Academy 7, Liverpool Mountford Hall 9, Nottingham Rock City 10.

GUNNERSVILLE Line-up: You Me At Six, Jimmy Eat World, Deaf Havana, Sundara Karma, The Maine, As It Is, Milk Teeth. London Gunnersbury Park September 8.

HALESTORM Glasgow Hydro Arena November 24, Nottingham Motorpoint Arena 25, Cardiff Motorpoint Arena 27, London Alexandra Palace 28. Support: In This Moment, New Years Day.

HOT WATER MUSIC Manchester O2 Ritz November 16, London The Underworld 17–18. Support: Red City Radio, Spanish Love Songs.

IDKHOW London Camden Electric Ballroom August 22.

IDLES Glasgow Barrowland Ballroom December 3, Manchester Academy 4, 02 Academy Leeds 5, London Alexandra Palace 7.

THE INTERRUPTERS Cardiff Tramshed January 27, 2020, Birmingham O2 Institute 28, 02 Academy Liverpool 29, Glasgow SWG3 31, 02 Academy Leeds February 1, Manchester O2 Ritz 2, 02 Academy Bristol 4, Nottingham Rock City 5, London O2 Forum Kentish Town 7.

KILLSWITCH ENGAGE Norwich UEA October 14, 02 Academy Bristol 15, Glasgow Barrowlands 17, Manchester Academy 18, 02 Academy Birmingham 19, London 02 Academy Brixton 20.

LACUNA COIL Manchester O2 Ritz November 12, Glasgow Garage 13, Bristol SWX 15, London O2 Forum Kentish Town 16, Nottingham Rock City 17. Support: Eluveitie, Infected Rain.

LAGWAGON O2 Academy 2 Birmingham November 6, London Shepherd's Bush Empire 7, 02 Academy Sheffield 8, 02 Academy Bournemouth 9.

LINGUA IGNOTA London Oslo House September 30, Manchester Yes October 1, Bristol Rough Trade 2.

LORD DYING Glasgow Audio November 3, London New Cross Inn 5.

MACHINE HEAD London O2 Academy Brixton November 2, Manchester O2 Victoria Warehouse 4, O2 Academy Glasgow 5, Belfast Telegraph Building 7, Dublin Olympia Theatre 8.

MALLORY KNOX Cambridge Junction August 16, Cardiff Clwb Ifor Bach September 15, Portsmouth Wedgewood Rooms 16, Bristol Fleece 17, St Albans Horn 19, Peterborough Met Lounge 20, Hastings Black Market VIP 21, Liverpool Phase 1 23, Manchester Gorilla 24, Sheffield Foundry 25, London Camden Underworld 27, Guildford Boileroom 29, Birmingham Mama Roux's 30, Norwich Waterfront Studio October 1, Hull Polar Bear 2, Milton Keynes MK11 4, Leeds Key Club 6, Newcastle Think Tank? 7, Exeter Cavern 9, Cheltenham Frog & Fiddle 10, Leicester Shed 11, Dover Booking Hall 12, Bedford Esquires 13.

MANNEQUIN PUSSY London Boston Music Room November 12, Manchester Soup Kitchen 13, Leeds Headrow House 14, Middlesbrough Westgarth SC 15, Glasgow Nice N Sleazy 16, Oxford Jericho Tavern 17, Brighton Prince Albert 18. Support: Cocaine Pigs.

THE MENZINGERS Southampton Engine Rooms February 6, 2020, Bristol SWX 7, Manchester Albert Hall 8, Dublin Whelan's 10, Glasgow QMU 11, Newcastle Riverside 12, Birmingham Asylum 14, London O2 Forum Kentish Town 15.

MOTIONLESS IN WHITE Manchester O2 Ritz December 8, Leeds Stylus 9, Glasgow SWG3 10, London O2 Forum Kentish Town 12, Birmingham O2 Institute 13, O2 Academy Bristol 14.

MUSE London O2 Arena September 14 – 15, Birmingham Arena 17.

NILE Manchester Club Academy September 24, Glasgow Slay 25, London Tufnell Park Dome 26. Support: Hate Eternal, Vitriol, Omophagia

NORTHLANE Southampton Engine Rooms November 26, Manchester Academy II 27, Glasgow Garage 29, O2 Academy 2 Birmingham 30, London Electric Brixton December 1.

NOVA TWINS Southampton Heartbreakers September 12, Brighton Hope & Ruin 13, London Sebright Arms 18, Liverpool Sound 19, Nottingham Beta 20, Bath Moles 21.

OF MICE & MEN London Camden Underworld August 26.

OPETH London Palladium October 29, Glasgow SWG Galvanizers 31, Dublin Olympia Theatre November 1, Bristol O2 Academy 3.

OZZY OSBOURNE Nottingham Motorpoint Arena January 31, 2020, Dublin 3Arena February 2, Manchester Arena 5, Newcastle Utilita Arena 7, London O2 Arena 10, Glasgow SSE Hydro 12, Birmingham Resorts World Arena 14. Support: Judas Priest.

☆ **PENGSHUI** Winchester Railway Inn October 17, Cheltenham Frog & Fiddle 18, Coventry Kasbah 21, Leeds Key Club 22, London Thousand Island 25.

PERIPHERY O2 Academy Bristol November 11, Glasgow Garage 12, Manchester O2 Ritz 14, London O2 Forum Kentish Town 15. Support: Plini, Astronoid.

PETROL GIRLS Norwich Waterfront Studio September 15, Leeds Hyde Park Book Club 17, Edinburgh Sneaky Pete's 18, Birmingham Flapper 19, Bristol Exchange 20, Southampton Joiners 21.

PRESS CLUB Huddersfield Parish August 22, Stafford Redrum 27, Nottingham Bodega 28, Newcastle Surf Café 29, Glasgow Broadcast 30, Manchester Night People 31, Worcester Annie's September 3, Norwich Bermuda Bob's Hi-Fi 4, London New Cross Inn 5, Brighton Prince Albert 6.

PUP London Electric Ballroom November 20-21, Bristol SWX 22, Birmingham O2 Academy2 23, Leeds Stylus 25, Glasgow Garage 26, Newcastle Riverside 28, Manchester Academy II 29, Southampton Loft 30.

RAMMSTEIN Cardiff Principality Stadium, June 14, 2020, Coventry Ricoh Arena 20.

READING & LEEDS FESTIVAL Line-up: Foo Fighters, twenty one pilots, The Distillers, Bowling For Soup, Yungblud, PVRIS, A Day To Remember, Against The Current, The Amazons, Enter Shikari, Frank Carter And The Rattlesnakes, The Maine, Royal Blood, The Story So Far, Twin Atlantic, You Me At Six, Basement, Blood Youth, Boston Manor, Counterfeit, The Faim, FIDLAR, Higher Power, Hot Milk, Machine Gun Kelly, Mayday Parade, Milk Teeth, Of Mice & Men, Pres Club, PUP, Puppy, Stand Atlantic, SWMRS, Richfield Avenue Reading & Bramham Park Leeds August 23 – 25.

REAL FRIENDS Bristol Thekla October 17, London Electric Ballroom 18, Birmingham Academy 2 20, Nottingham Rescue Rooms 21, Leeds Stylus 22, Glasgow King Tut's 23, Manchester Club Academy 25, Southampton The Loft 26. Support: Grayscale, Belmont.

THE REGRETTES Southampton The Loft November 4, Bristol Thekla 5, London O2 Academy Islington 8, O2 Academy 3 Birmingham 9, King Tut's Wah Wah Hut 11, Leeds The Key Club 12, Manchester The Deaf Institute 13, Liverpool Arts Club 14.

RIFF FEST Line-up: Dopethrone, Corrupt Moral Altar, Gets Worse, Widows, Barbarian Hermit, Mastiff, Under, Wolfbastard, Dead Mean Lizard Kings. Manchester Rebellion August 31.

RIVAL SONS Liverpool Guild Of Students Mountford Hall November 2, London O2 Academy Brixton 3, Nottingham Rock City 5, Edinburgh Usher Hall 6, O2 Academy Bristol 7.

ROAM / WITH CONFIDENCE Southampton 1865 September 20, London O2 Academy Islington 21, Bristol Thekla 22, Birmingham O2 Institute2 23, Glasgow Classic Grand 25, Manchester Academy III 26, Nottingham Rescue Rooms 27, Leeds Key Club 28.

ROYAL BLOOD Southampton O2 Guildhall August 9, Newport Centre 10, Dundee Caird Hall 12, Nottingham Rock City 13, Margate Winter Gardens 14.

ROYAL REPUBLIC Norwich Waterfront October 18, Nottingham Rock City 19, Glasgow Garage 20, Newcastle University 22, Hull Welly 23, Leeds Brudenell Social Club 24, Manchester Academy II 26, O2 Academy Birmingham2 27, Bristol Trinity Centre 28, Southampton Engine Rooms 30, London Electric Ballroom 31.

SABATON SSE Arena, Wembley February 8, 2020. Support: Apocalyptica, Amaranthe.

SACRED REICH London Camden Underworld November 27, Newcastle University 29, Glasgow Classic Grand 30, Belfast Limelight II December 1, Dublin Voodoo Lounge 3, Wolverhampton KK's Steel Mill 4.

SET IT OFF Glasgow Classic Grand October 2, Newcastle Riverside 3, Leeds Stylus 4, Manchester Academy 2 6, Norwich Waterfront 7, Birmingham O2 Institute 8, Cardiff Globe 10, London Heaven 11.

SHELTER London The Dome November 4.

SHVPES Birmingham Mama Roux's October 10, London Underworld 11.

SICK OF IT ALL Glasgow Sloy November 21, Sheffield Corporation 22, London Camden Electric Ballroom 24. Support: Comeback Kid, Cancer Bats.

SILVERSTEIN London O2 Academy Islington February 8, 2020. Support: Hawthorne Heights.

SLEEPING WITH SIRENS Norwich Waterfront November 3, Bristol SWX 4, Leeds Becket University 5, Glasgow Garage 6, Birmingham O2 Institute 7, London Camden Electric Ballroom 9.

SLOW CRUSH Bournemouth The Anvil August 19, Margate Elsewhere 20, Birmingham The Victoria 21, Newcastle Surf Cafe 22, Manchester Gullivers 23, Stafford Redrum 24, Glasgow The Hug & Pint 26, Leeds Brudenell Social Club 27, Huddersfield The Parish 28, Cambridge Portland Arms 29, Falmouth Jacob's Ladder 30.

SKUNK ANANSIE London O2 Academy Brixton August 17, Manchester Academy 18, 02 Academy Bristol 19.

SLEEP Brighton Concorde II October 3, London O2 Forum Kentish Town 4, Manchester O2 Ritz 5, Bristol SWX 6.

SLEEP TOKEN London Underworld October 3, Manchester Academy 4.

SPIELBERGS Newcastle Think Tank? Underground September 18, Glasgow Poetry Club 19, Birmingham Flapper 21, Manchester Yes Basement 22, Sheffield Picture House Social 23, Leeds Oporto 24, Bristol Louisiana 26, London Oslo 27.

STATIC-X Bristol SWX September 24, Cardiff Tramshed 25, London Camden Electric Ballroom 26, Nottingham Rock City 27, Leeds Stylus 28, Southampton Engine Rooms 29, Newcastle Institute October 1, Glasgow Garage 2, Manchester O2 Ritz 3, Birmingham O2 Institute 4. Support: Soil, Wednesday 13, Dope.

STRAY FROM THE PATH Birmingham Asylum December 2, Bristol Thekla 3, Glasgow G2 4_, Manchester Rebellion 5, London O2 Academy Islington 6, Southampton Loft. Support: The Devil Wears Prada, Loathe, Gideon.

THE STRUTS Manchester Academy October 11, Edinburgh Liquid Room 12, Sheffield Leadmill 13, Norwich UEA 15, London O2 Forum Kentish Town 16, Cardiff Great Hall 17, 02 Academy Leicester 19, 02 Academy Bournemouth 20.

THRICE / REFUSED O2 Academy Birmingham October 26, Glasgow Barrowlands 27, 02 Academy Bristol 29, London O2 Academy Brixton 30, Manchester Academy 31, Nottingham Rock City November 1. Support: Gouge Away.

THURSDAY London Electric Ballroom December 1 – 2.

TIGER ARMY Nottingham Rescue Rooms November 25, Manchester Club Academy 26, Bristol Fleece 28, London O2 Academy Islington 29. Support: Grave Pleasures, The Nightmares.

TINY MOVING PARTS Southampton 1865 September 21, Cardiff Globe 22, Dublin Grand Social 24, Manchester Academy III 25, Glasgow Slay 26, Birmingham O2 Institute2 27, London O2 Academy Islington 28.

TRASH BOAT Birmingham O2 Institute2 September 12, London O2 Islington Academy 13, Leeds Stylus 14, Glasgow G2 15, Belfast Oh Yeah Centre 17, Dublin Workmans Club 18. Support: Capstan, Doll Skin, Woes.

TURNOVER Brighton The Haunt October 24, Bristol Anson Rooms 25, Nottingham Rescue Rooms 27, Glasgow King Tut's Wah Wah Hut 29, Liverpool District 30, Leeds Wardrobe November 1.

UPRISING Line-up: Napalm Death, Acid Reign, OHHMS O2 Academy Leicester September 14.

VOLBEAT O2 Academy Newcastle September 23, O2 Academy Glasgow 24, London O2 Academy Brixton 26, O2 Academy Bristol 28, O2 Academy Birmingham 30, Manchester O2 Apollo October 1, Belfast Ulster Hall 3, Dublin Olympia 4. Support: Baroness, Danko Jones.

WAGE WAR Bristol Fleece January 7, 2020, Nottingham Rescue Rooms 8, Manchester Rebellion 10, Dublin Academy Green Room 11, Glasgow G2 12, Newcastle Think Tank 13, Leeds The Key Club 15, Birmingham O2 Institute 16, London O2 Academy Islington 17, Southampton The Loft 18.

WAYNESTOCK Line-up: Big Business, Inter Arma, Crowhurst, Slomatics, Bismuth, Ghold London Dome / Boston Music Rooms November 1.

WHILE SHE SLEEPS London O2 Academy Brixton January 24, 2020, Manchester Academy 26. Support: Every Time I Die, Vein.

WICCA PHASE SPRINGS ETERNAL Glasgow Broadcast November 2, Manchester Yes 3, London Scala 4, Brighton The Hope & Ruin 5.

WIEGEDOOD London Boston Music Room September 5.

YONAKA Brighton Concorde II November 8, Bristol SWX 10, Nottingham Rescue Rooms 11, O2 Academy2 Oxford 12, Portsmouth Wedgewood Rooms 13, Birmingham O2 Institute2 15, Newcastle Riverside 17, Glasgow Garage 18, Sheffield Leadmill 20, Manchester Academy II 21, London Camden Electric Ballroom 27.

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Kerrang! ISSN 0262-6624 is published 51 times a year by Wasted Talent Ltd, a company registered in England and Wales with company number 4333049. 90 – 92 Pentonville Road, London, N1 9HS

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